This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

Mus
405
8F(11)

Digitized by Google

Mus 405.8F (11) *

THIS BOOK IS FOR USE
WITHIN THE LIBRARY ONLY

Harvard College
Library

BOUGHT FROM THE BEQUEST
OF
CARRIE LOUISE NASH
IN MEMORY OF
ELIZABETH NASH
AND
GEORGE WILLIAM NASH
CLASS OF 1878

MUSIC LIBRARY

Digitized by Google

Digitized by Google

Digitized by Google

LES

Maîtres Musiciens

DE LA

RENAISSANCE FRANÇAISE

ÉDITIONS PUBLIÉES

PAR

M. HENRY EXPERT

Sur les manuscrits les plus authentiques et les meilleurs imprimés du XVI^e^ siècle,
avec variantes,
notes historiques et critiques, transcriptions en notation moderne, etc.

CLAUDE LE JEUNE

Dodecacorde (1^er^ Fascicule)

PARIS
ÉDITION MAURICE SENART & C^IE^
20, RUE DU DRAGON

MDCCCC

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

LES

Maîtres Musiciens

DE LA

RENAISSANCE FRANÇAISE

Collection honorée d'une Souscription du Ministère des Beaux-Arts

Digitized by Google

Digitized by Google

LES

Maîtres Musiciens

DE LA

RENAISSANCE FRANÇAISE

ÉDITIONS PUBLIÉES

PAR

M. HENRY EXPERT

Sur les manuscrits les plus authentiques et les meilleurs imprimés du XVI^e^ siècle,
avec variantes,
notes historiques et critiques, transcriptions en notation moderne, etc.

CLAUDE LE JEUNE

Dodecacorde (1^er^ Fascicule)

PARIS

ALPHONSE LEDUC, ÉDITEUR

3, rue de Grammont

MDCCCC

Digitized by Google

Digitized by Google

LES

Maîtres Musiciens

DE LA

RENAISSANCE FRANÇAISE

ÉDITIONS PUBLIÉES

PAR

M. HENRY EXPERT

Sur les manuscrits les plus authentiques et les meilleurs imprimés du XVI^e^ siècle,
avec variantes,
notes historiques et critiques, transcriptions en notation moderne, etc.

CLAUDE LE JEUNE

Dodecacorde (1^er^ Fascicule)

PARIS

ALPHONSE LEDUC, ÉDITEUR

3, rue de Grammont

MDCCCC

Digitized by Google

Mus 405.8F *

HARVARD COLLEGE
DEC 1 1926
LIBRARY
G. L. Nash bequest

Digitized by Google

A

MONSIEUR LE BARON FERNAND DE SCHICKLER

Président de la *Société de l'Histoire du Protestantisme français*

Cette reconstitution du

DODECACORDE de CLAUDE LE JEUNE

est dédiée

en témoignage de haute et respectueuse estime.

H. E.

Digitized by Google

Digitized by Google

DODECACORDE

CONTENANT DOVZE PSEAVMES DE DAVID, MIS EN MVSIQVE SELON LES DOVZE MODES,

approuuez des meilleurs Autheurs anciens & modernes.

41 Ex Lib. 1ae à 2. 3. 4. 5. 6. & 7. voix. Genovefae paris.

Par CLAVD. LE IEVNE, *Compositeur de la Musique de la chambre du Roy.*

HAVTE-CONTRE.

BIBLIOTHEQUE GENERALE

A LA ROCHELLE,
PAR HIEROSME HAVLTIN,
M. D. XCVIII.

Digitized by Google

Digitized by Google

A MONSEIGNEVR

MONSEIGNEVR LE DVC DE BOVILLON, VICOMTE DE TVRENNE,

MARESCHAL DE FRANCE, CONSEILLER DV Roy en ſes Conſeils d'Eſtat & Priué, & premier gentilhomme de la chambre de ſa Maieſté.

MONSEIGNEVR,

IE NE pourroi' vous faire don de ce qui eſt né ſous vous & les voſtres; Seulement veux-ie l'honneur d'eſtre preſentateur, pour recognoiſtre celuy que i'ay d'eſtre voſtre domeſtique. I'ay penſé eſtre à propos en vn temps où tant de diſcords ſont accordez, donner aux François dequoy vnir les tons comme les penſees, & les voix auſſi bien que les cœurs. Si ceſte Muſique eſt peſante & graue, i'ay eſtimé que nous deuons eſtre laſſez, & de nos modulations legeres, & de nos legeres mutations. Pleuſt à Dieu pouuoir par le Mode Dorien eſteindre les fureurs, que le Phrigien peut auoir eſmeuës, & eſtre auſsi puiſſant aux effects de mon harmonie, cõme Poſſidonius teſmoigne auoir eſté Damon Milezien. Auſſi faut-il d'autres mouuemens plus energiques, pour eſteindre les Phrigiennes fureurs des François: A tels effects ont eu plus de puiſſance l'heur & la vertu du Roy, que tous les Tons du monde: Sa magnanimité n'a point eu beſoin des Modes, deſquels Timothee reſueilloit le cœur d'Alexandre: Sa patience & probité ont eſté naturelles, ſans que les meſures Doriennes ayent fomenté ſes eſprits: Et pour l'aduenir, ie ne voudroy' pas tant de force à la Muſique, comme luy en ont attribué les Anciens: Meſmement ie n'oſeroy' dire d'elle, ce qu'on dit des Aſtres, aſçauoir, que ſi elle ne violente, pour le

---

moins elle incline. Ie me contẽteray de remarquer, que les appetits des peuples, en l'election des Modes & meſures, ſont eſchantillons certains de l'affection dominante en eux. Et pource que l'affection engendre les effects, ces meſmes marques en ſont les preſages. I'oſeray donques conuier mes compagnons, à honorer noſtre Muſique d'argumens, de Tons, & de Meſures ſerieuſes, pour donner opinion aux plus aduiſez des nations voiſines, que nos legeretez & mutations ont acheué leurs cours: qu'vne conſtante harmonie eſt eſtablie en nos cœurs, & que la paix qui eſt appuyee ſur nos conſtances, eſt vne tranquillité de duree, & non pas vn nic d'Alcions. Pour toucher vn mot du particulier de mon ouurage, deux raiſons m'ont empeſché de cotter tous les Modes par leurs noms: Premieremẽt, i'ay voulu fuir l'oſtentation des vocables recherchez, puis apres la diſſention des Anciens, & leurs diuerſitez d'opinions ſur tels noms, requiert vn plus curieux eſprit que moy, qui ay mieux aimé eſtre leur diſciple, que leur iuge: Ie diray en paſſant, que les diuerſitez d'opinions ſur l'Ionien, s'appointent par la difference du premier Ionien & du dernier, eſtant le premier loüable, auant le paſſage des Ioniens en Aſie: leſquels depuis ont chanté, comme veſcu auec molleſſe & laſciueté de mœurs. Quant au Lidien, on l'a departi en Mixolidien, pour appaiſer le different d'Olimpe, & de Pindare. Le premier & le plus ancien deſquels s'en eſt ſerui aux chants funebres, & aux Epicedies: Le ſecond plus nouueau, aux Epithalames. Et pource que ceſte matiere meriteroit vn traitté à part, que ie prendray courage de faire, ſelon le traitemẽt que receura des François ce mien premier part, lequel s'en va ſe jetter à vos pieds, auec aſſeurance que pour l'amour de ſon pere, vous l'honorerez tant

MONSEIGNEVR, Que de luy mettre la main ſur la teſte, & me tenir à iamais

Voſtre treſ-humble & treſ-obeiſſant Seruiteur,

C. LE IEVNE.

Digitized by Google

Digitized by Google

PRIVILEGE DV ROY.

HENRY par la grace de Dieu Roy de France & de Nauarre, Au Preuoſt de Paris, ou ſon Lieutenant, & à tous autres Baillifs, Seneſchaux, Preuoſts, ou leurs Lieutenants, & à chacun d'eux premier ſur ce requis, Salut. Noſtre cher & bien-aimé CLAVDE LE IEVNE, Mᵉ. compoſiteur ordinaire de la Muſique de noſtre chambre, Nous a fait remonſtrer, que depuis quelque temps, & auec grand' peine, labeur & fraiz, il a compoſé & fait pluſieurs belles œuures en Muſique, tant en rime Françoiſe, qu'en vers meſurez: leſquelles il deſireroit faire imprimer & mettre en lumiere: Mais il doute qu'autres que luy, ou ceux auſquels il en auroit donné charge, ſe vouluſſent ingerer de les faire imprimer, & par ce moyen fruſtrer ledict expoſant de ſeſdictes peines & labeurs, s'il ne luy eſtoit par nous ſur ce pourueu de nos lettres neceſſaires, qu'il nous a treſ-humblement ſupplié & requis luy vouloir ottroyer. NOVS POVR CES CAVSES, deſirans ledict expoſant eſtre recompenſé de ſeſdictes peines, labeurs & fraiz à iceluy. Pour ces cauſes & autres à ce nous mouuans, Auons permis & ottroyé, permettons & ottroyons par ces preſentes, qu'il puiſſe & luy ſoit loiſible, faire imprimer, vendre & diſtribuer, toutes ſeſdictes œuures en Muſique, par tels Libraires que bon luy ſemblera, ſans qu'autres que ceux à qui il en aura donné charge ſe puiſſent aucunement ingerer, imprimer ou faire imprimer, vendre & diſtribuer ſeſdictes œuures en Muſique, iuſques au temps & termes de dix ans prochains & conſecutifs, à commencer du iour & datte de l'impreſſion deſdictes œuures: Ce que nous leur deffendons treſ expreſſément, ſur peine de confiſcation deſdicts liures de Muſique, & d'amende arbitraire. SI VOVS MANDONS, & à chacun de vous comme à luy appartiendra, enioignons, que de nos preſens priuilege & permiſſion, vous faites, ſouffrez, & laiſſez iouir & vſer plainement & paiſiblement durant ledict temps & terme de dix ans, ledict expoſant, & ceux qui auront charge de luy: & à ce faire ſouffrir & obeir, contraignez, ou faites contraindre tous ceux qu'il appartiendra, par toutes voyes & manieres deuës & raiſonnables, Nonobſtant oppoſitions ou appellations quelsconques: pour leſquelles, & ſans preiudice d'icelles, ne voulons l'execution de ces preſentes eſtre aucunement differee ne retardee, Car tel eſt noſtre plaiſir.

DONNE à Meaux, le huictieme iour de Septembre, L'an de grace mil cinq cents quatre vingts ſeize. Et de noſtre regne le huictieme.

OPTEN veerthienden dach Aprilis anno xcv. C. achtentnegentich hebben die Staten generael der veerenichde Nederlanden geconſenteert ende geoctroyeert, Conſenteren ende Octroyeren mits deſen Claudin le Ioeuſne Muſicien woonende tot Rochelle in Vranckryck alleene binnen den tydt van zeſſe nacſtcommende Iaeren inde voorſ vereenichde Nederlanden te mogen doen drucken, oft elders gedrucht vveſende, de ſelue wyt te geuen, oft te vercoopen de Pſalmen by hem in Muſicque geſtelt, ende alſulcke andere Muſicque boucken als hy heeft gecompoſeert, ende van meyningen is wyt te geuen, Verbiedende allen ende eenyegelyck van wat conditie, ende qualiteyt die zyn de voorſ Muſicque boucken int geheel oft in deel binnen den voorſ tydt van zeſſe Iaeren inde voorſ vereenichde Nederlanden na te drucken, oft eldersgedrucht zynde inde ſelue wyt te geuen oft te vercoopen, ſonder conſent vaden voorſ Claudin le Joeuſne. Op de pene van te verbeuren alſulcke nagedruckte exemplaria: *ende daerenbouen de ſomme van twee hondert carolus Guldens, t'applicceren een derdendeel daervan tot proffyte vanden Officier die d'xecutie doen ſal, het tweede derdendeel tot proffyte vanden armen, ende het derde derdendeel tot behoeff vanden voorſ Claudin le Joeuſne. Aldus geduen ende geoctroyeert ter vergaderinge vande voorſ heeren Staten generael in Sgrauen hage ten dage ende Iare als bouen* Egmon.

Ter ordonnance Vande zelue heeren Staten generael.

Digitized by Google

QVI son esprit ne satisfait
En tes chants si pleins de merueilles:
S'il n'est vn asne tout à fait,
Il en porte au moins les oreilles.

O. DE LA NOVE.

CELVY qui sans s'esmerueiller
Peut ouir ces douces merueilles,
Il le faudroit essoreiller,
Puis qu'il n'a que faire d'oreilles.

IN CL. IVNII MVSICORVM omnium facile principis Psalmos.

NON olor iste canit sua funera; viuus ab illâ,
Cœlica quæ numeris vita canora fuis.
Tu, nisi quam cecinit vitam facili bibis aure,
Hic, EVROPA, tuum funus olor cecinit.

P. CL. DANTONETVS.

Τοῦ αὐτοῦ εἰς τὸν αὐτόν.

Τοῦ χθονίου τέττιγος ἐπεὶ τύχε φέρτερον ᾄδεις,
Ἀθανατίζοιτο ἡδέα πίνε δρόσον.

AD CL. IVNII
DIVINVM OPVS.

ME iuuenem IVVENIS capiũt modulamina tantũ,
Quantum flumineæ labile murmur aquæ.
Si quis erit, talem qui non miretur olorem
Coruorum streperos augeat ille modos.

CONSTANTIVS ALBINAEVS.

SONET.

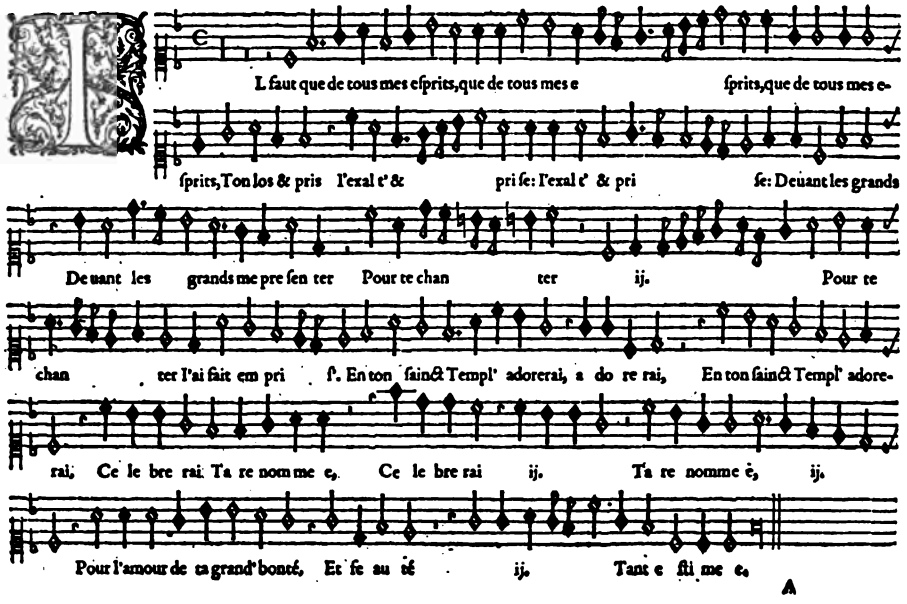
IE ne m'estonne pas, que mon ame, rauie
Au doux de ces accords s'enuole dans les cieux:
Car ces accords du ciel, vont aux celestes lieux
Où mon ame les suit, iointe à leur melodie.
Puis ce sacré suiet ame de l'harmonie,
Me tuant à moy-mesme, & au monde ennuyeux,
Me tire dans le ciel d'vn chainon gracieux,
Pour y trouuer mon am' & ma parfaite vie:
Mais ie m'esbahy fort qu'vn tel œuur' immortel
Ait peu sortir (Claudin) de vous homme mortel.
Mortel? non, car pour vray tel œuur' immortalise:
Et c'est bien la raison, que puis qu'il donne à tous,
Puis qu'il prend sa duree & sa forme de vous,
Vous ayez part au bien, lequel de vous il puise.

I. BOISSEVL.

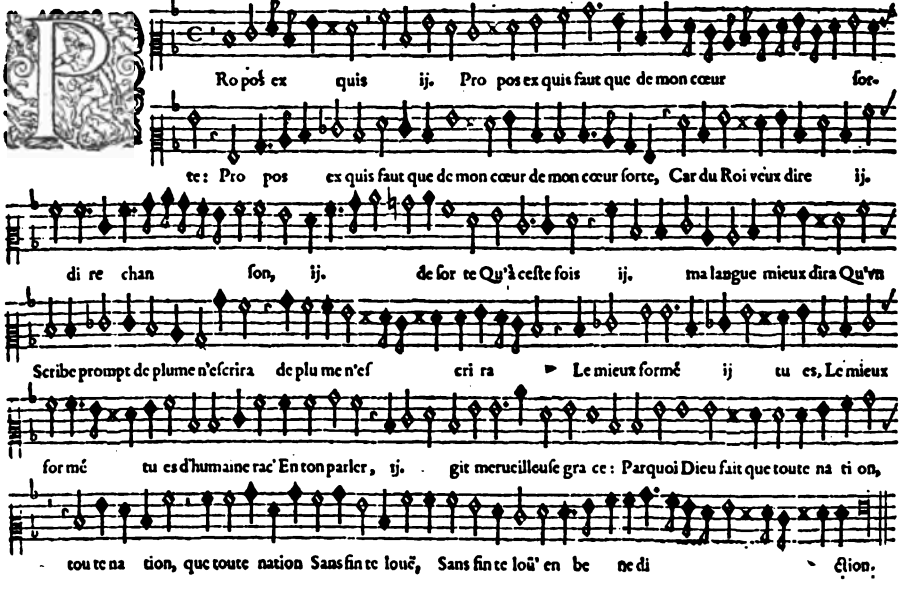
Digitized by Google

En ſon eſcrit paroiſt le vif de ſon eſprit,
Sa vraie forme, ainſi ſe void en ſon eſcrit.

Digitized by Google

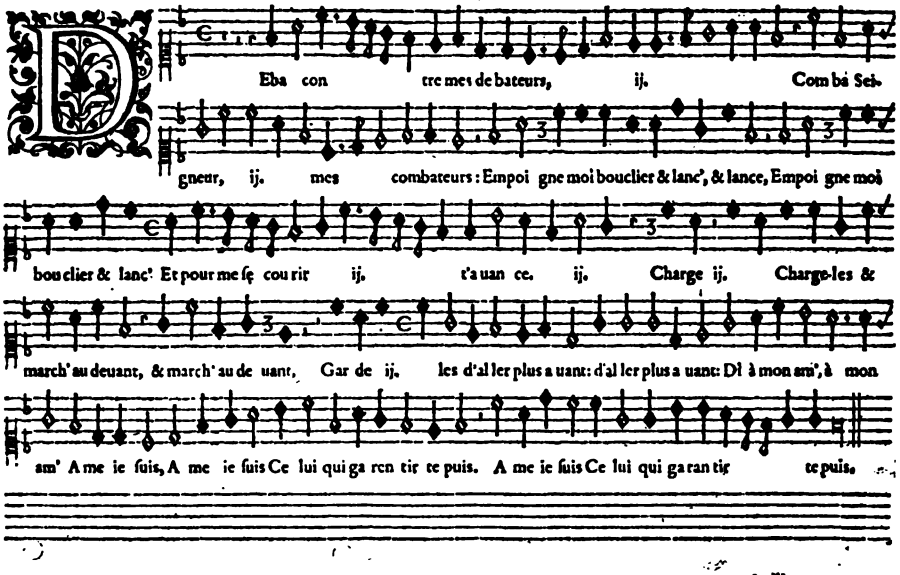


A

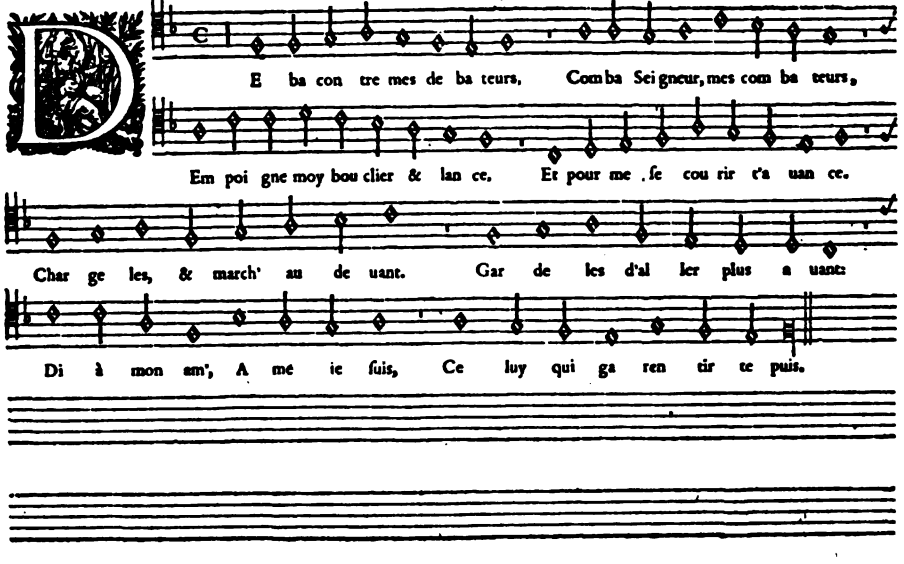


Digitized by Google

Pſe. 35. Du Second Mode Plagal. A 5. DESSVS.



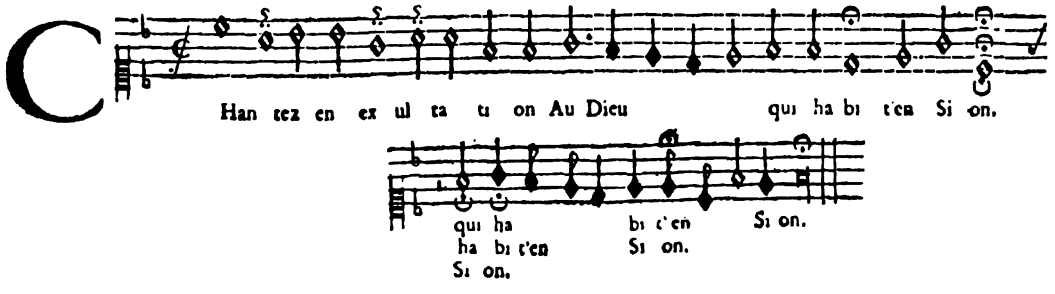
Pſeau. 35. Du ſecond Mode, Plagal. A. 5. CINQVIESME.



Digitized by Google

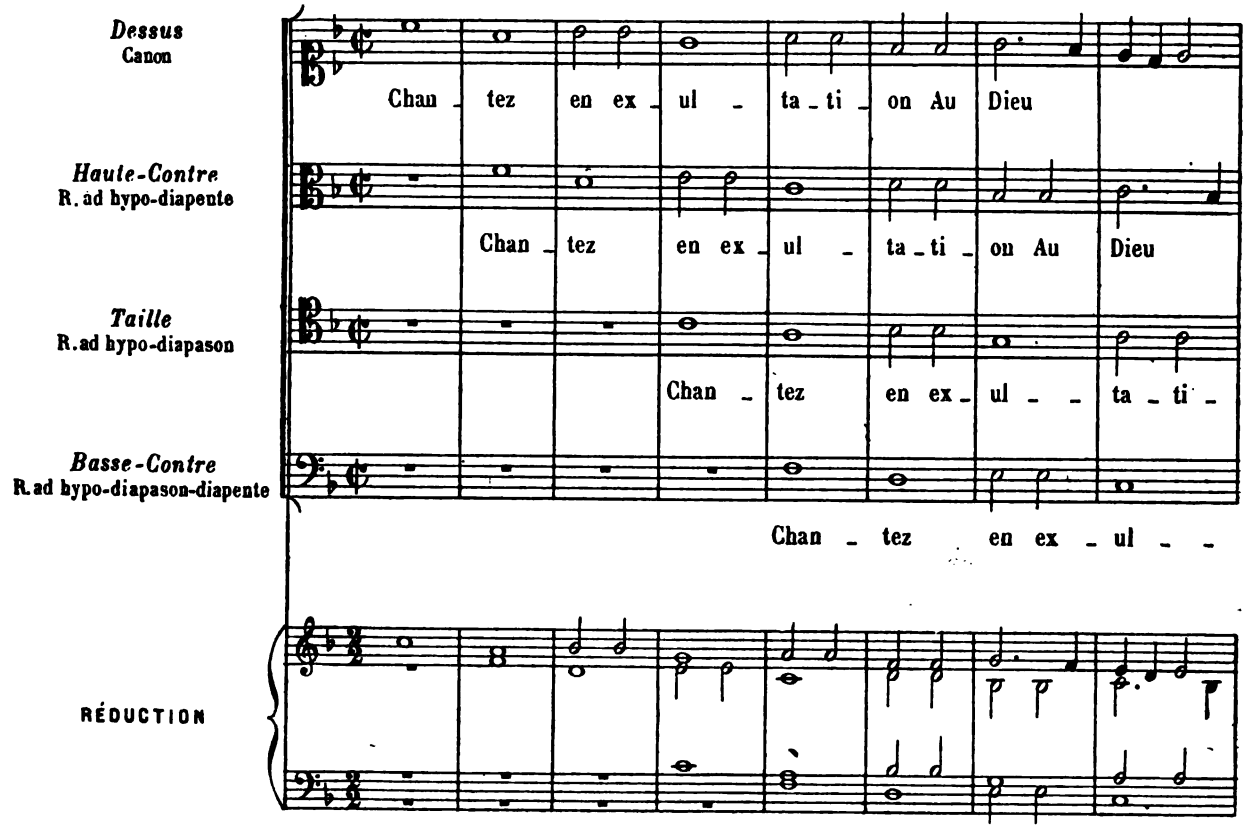
CANON { VLTIMI ERVNT PRIMI, ET PRIMI VLTIMI.

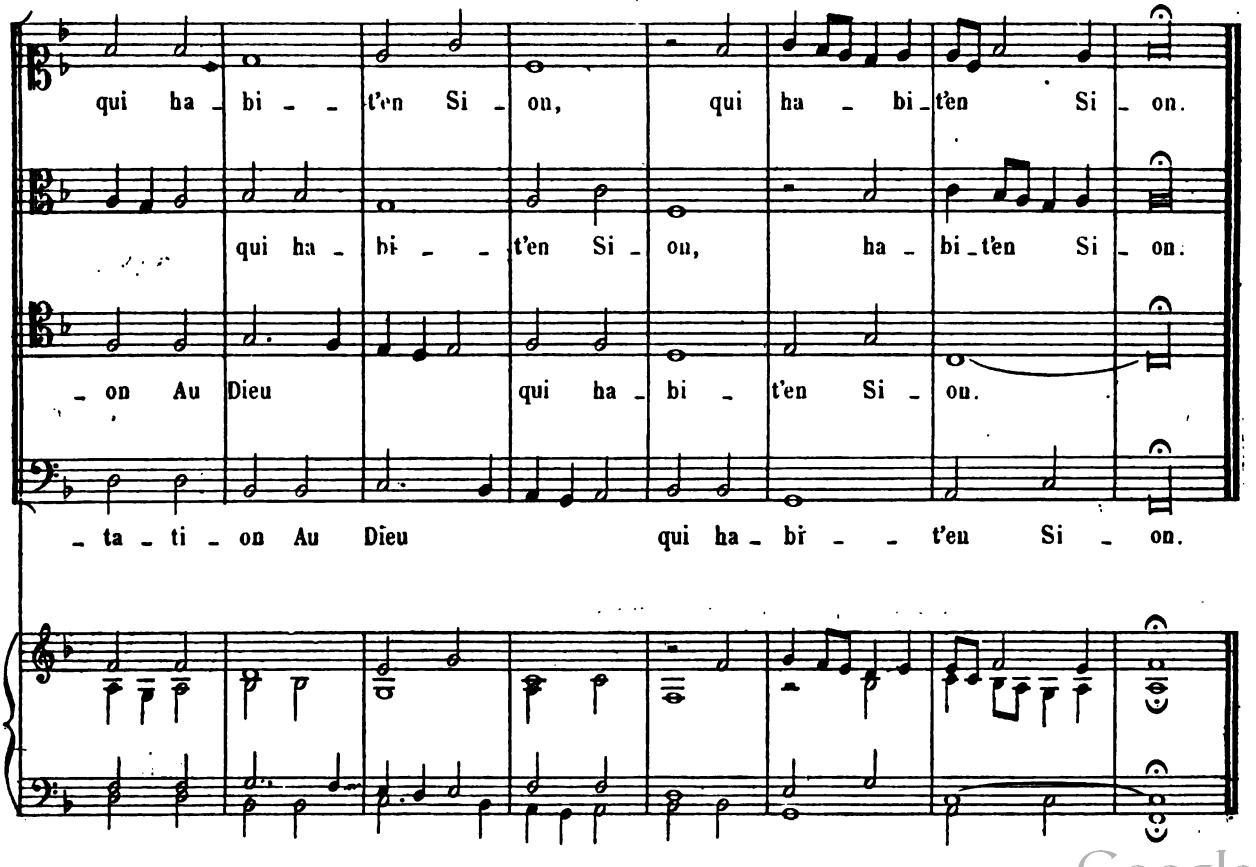
Fugue double à 4.



Digitized by Google

[*RÉSOLUTION DU CANON*]





Digitized by Google

Digitized by Google

TABLE

DU PREMIER MODE, AUTHENTIQUE.

PSEAUME CXXXVIII. — (Paroles de CLÉMENT MAROT).

		Pages
PREMIERE PARTIE, à 5.	Il faut que de tous mes esprits	1
SECONDE PARTIE, à 5.	Car tu as fait	8
TROISIESME PARTIE, à 5.	Et de Dieu ainsi que ie fais.	14
DERNIERE PARTIE, à 5.	Si au milieu d'adversité.	20

DU SECOND MODE, PLAGAL.

PSEAUME XXXV. — (Paroles de THÉODORE DE BÈZE).

PREMIERE PARTIE, à 5.	Deba contre mes debateurs	26
SECONDE PARTIE, à 5.	De honte soient tous esperdus.	32
TROISIESME PARTIE, à 5.	Tous chemins soient glissans pour eux	37
QUATRIESME PARTIE, à 5.	Soit le meschant à despourveu	42
CINQUIESME PARTIE, à 3.	Lors diront tous les os de moi.	47
SIXIESME PARTIE, à 3.	Le mal pour le bien m'ont rendu.	51
SEPTIESME PARTIE, à 4.	I'alloi courbé comme feroit	54
HUITIESME PARTIE, à 4.	Contre moi ont grincé les dents.	59
NEUFIESME PARTIE, à 5.	Sus, ie te benirai, mon Dieu	64
DIXIESME PARTIE, à 5.	Car de nois' ils parlent tousiours	69
ONZIESME PARTIE, à 6.	Seigneur, tu les a veus aussi.	74
DOUZIESME PARTIE, à 6.	Et qu'ils n'aillent disans entr'eux.	79
DERNIERE PARTIE, à 7.	Mais tout plaisir puiss' advenir	84

DU TROISIESME MODE, AUTHENTIQUE.

PSEAUME XLV. — (Paroles de CLÉMENT MAROT).

PREMIERE PARTIE, à 5.	Propos exquis faut que de mon cœur sorte . . .	94
SECONDE PARTIE, à 5.	O le plus fort que rencontrer on puisse.	101
TROISIESME PARTIE, à 6.	Tes dards luisans	107
QUATRIESME PARTIE, à 4.	De tes habits les plis ne sentent qu'ambre. . . .	117
CINQUIESME PARTIE, à 3.	Escoute fill' en beauté nompareille.	122
SIXIESME PARTIE, à 5.	Peuples de Tyr	126
DERNIERE PARTIE, à 6.	Ne plain donc point de laisser mer' et pere . . .	135

Digitized by Google

Digitized by Google

LES MAÎTRES MUSICIENS DE LA RENAISSANCE FRANÇAISE

DODECACORDE

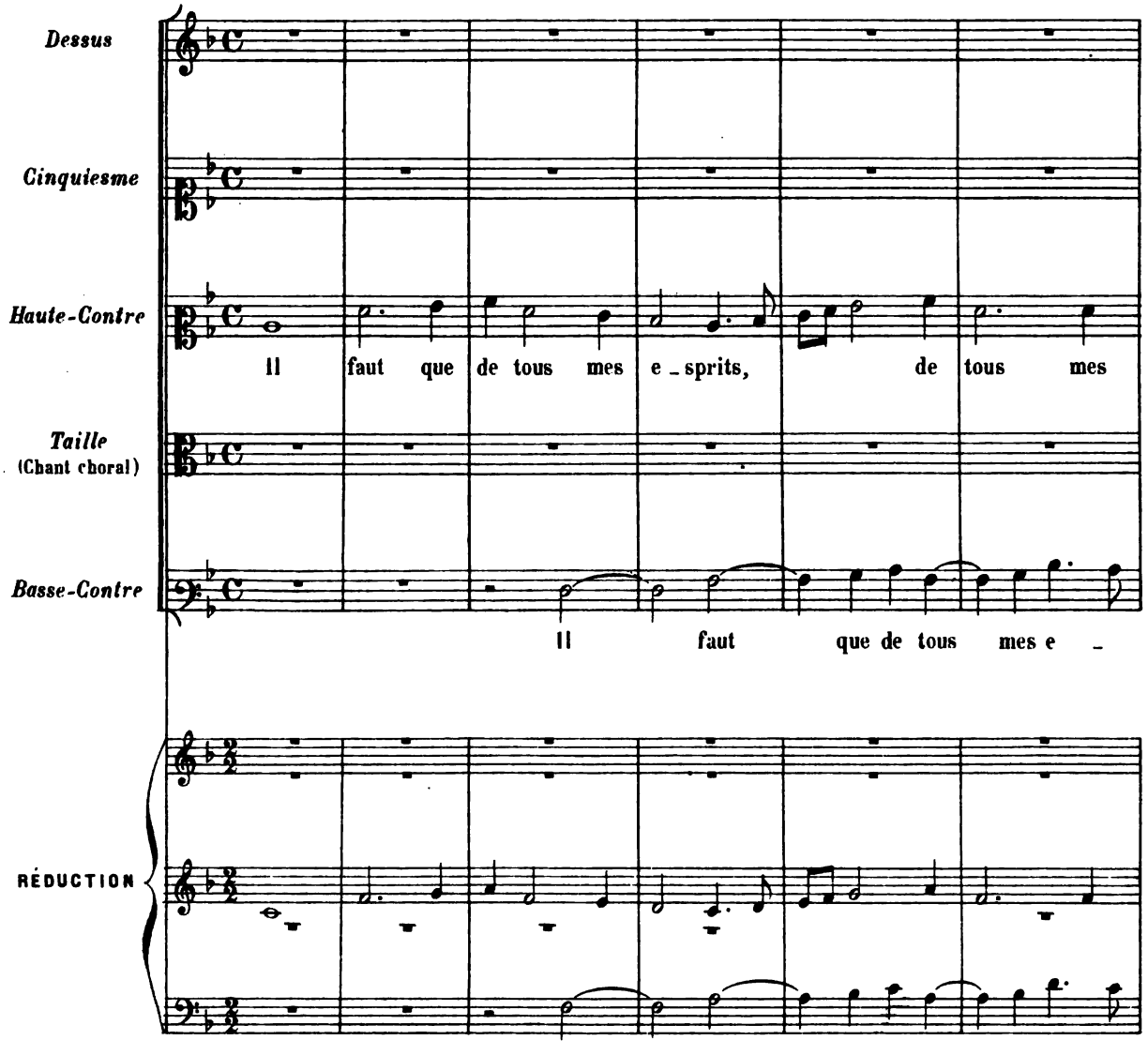
DE

CLAUDE LE JEUNE

DU PREMIER MODE, AUTENTIQUE

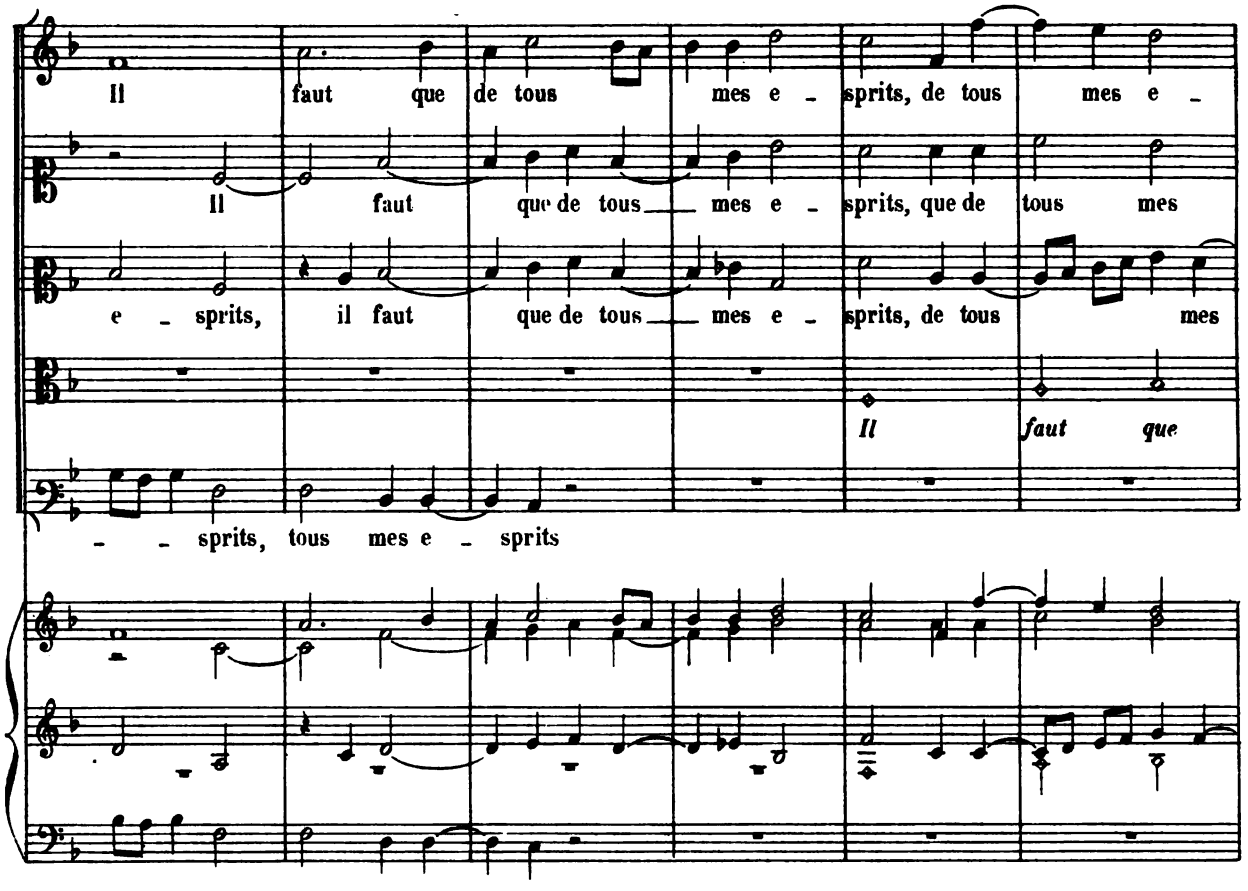
PSEAUME CXXXVIII Paroles de CLÉMENT MAROT

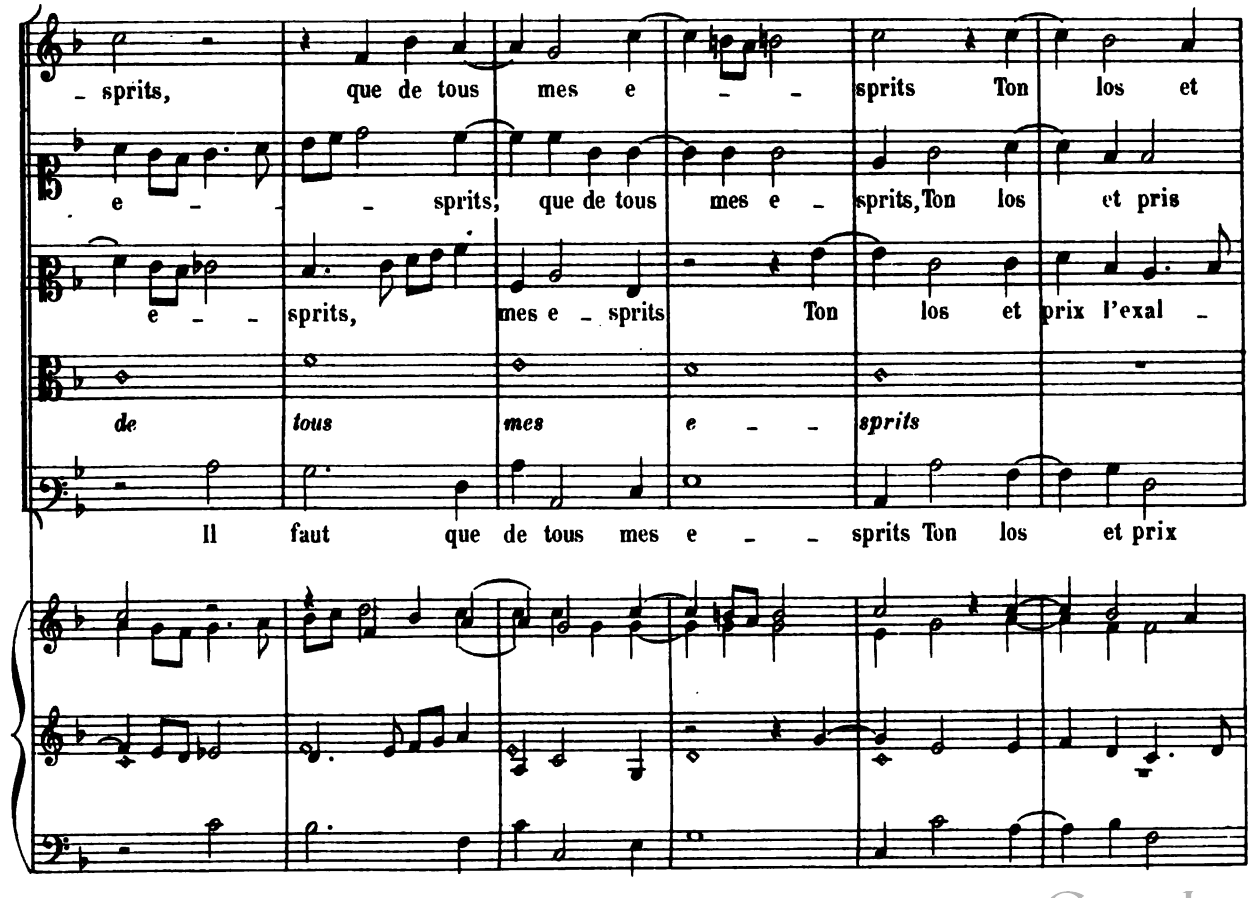
[Ire PARTIE], A 5



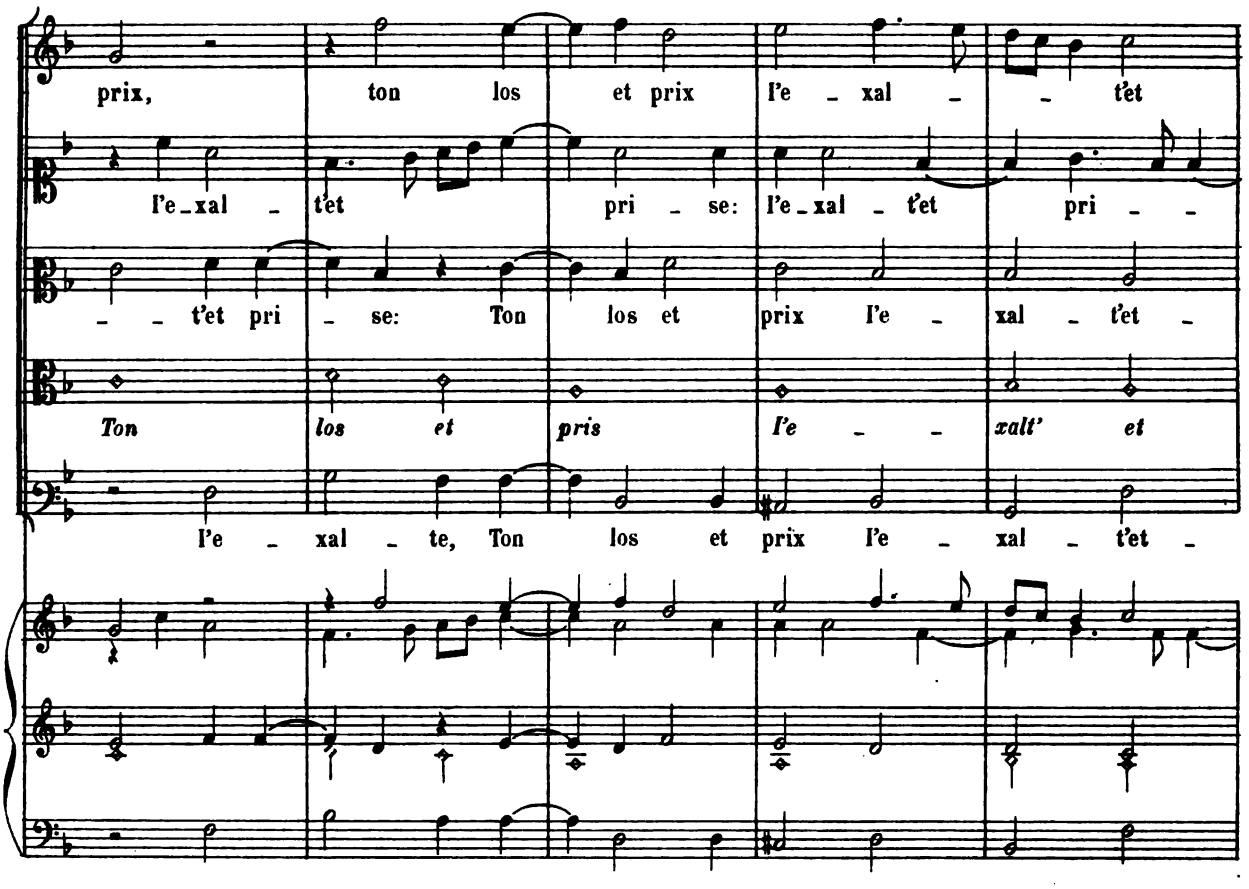
Paris, ALPHONSE LEDUC, Editeur. A.L. 10,216. (Gravé chez Alphonse Leduc)

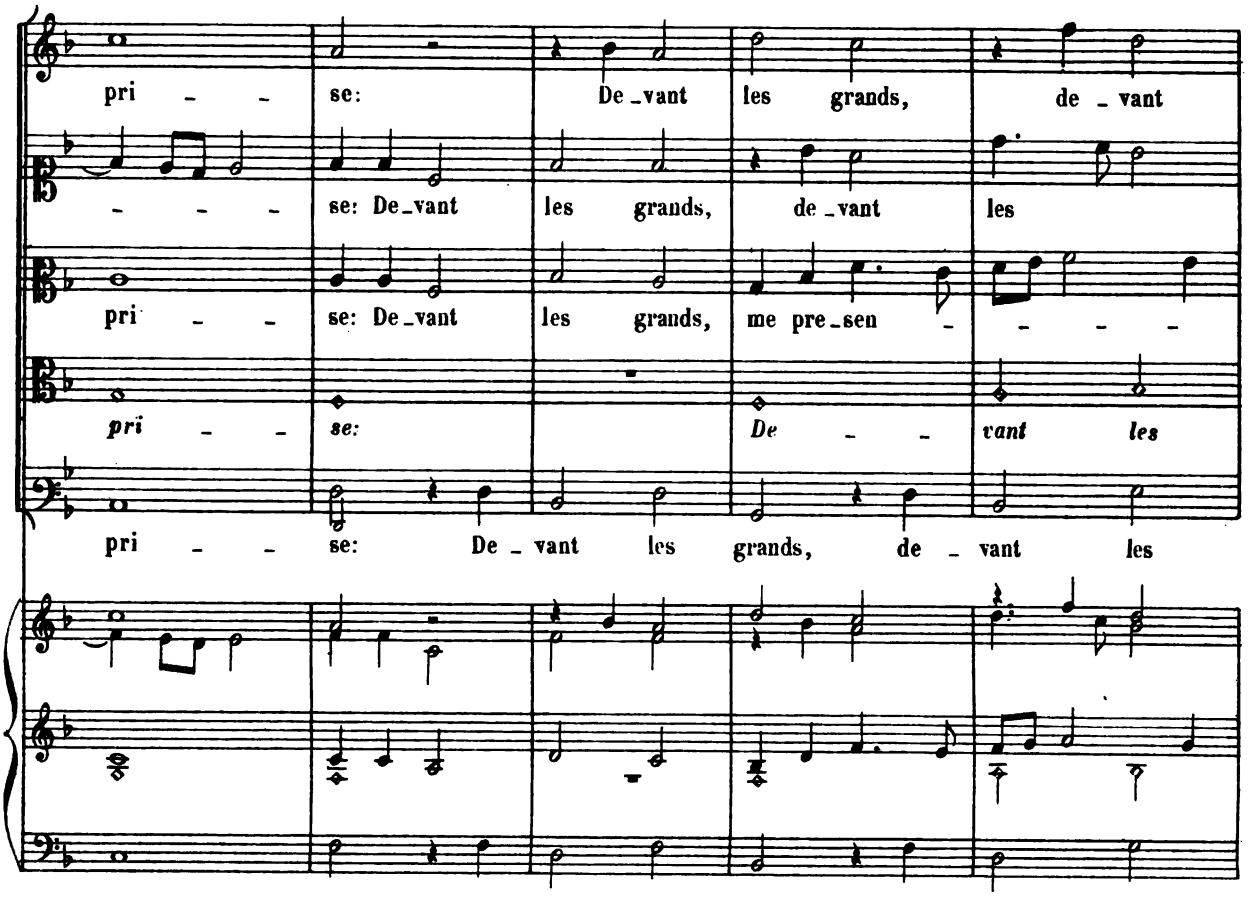
Digitized by Google



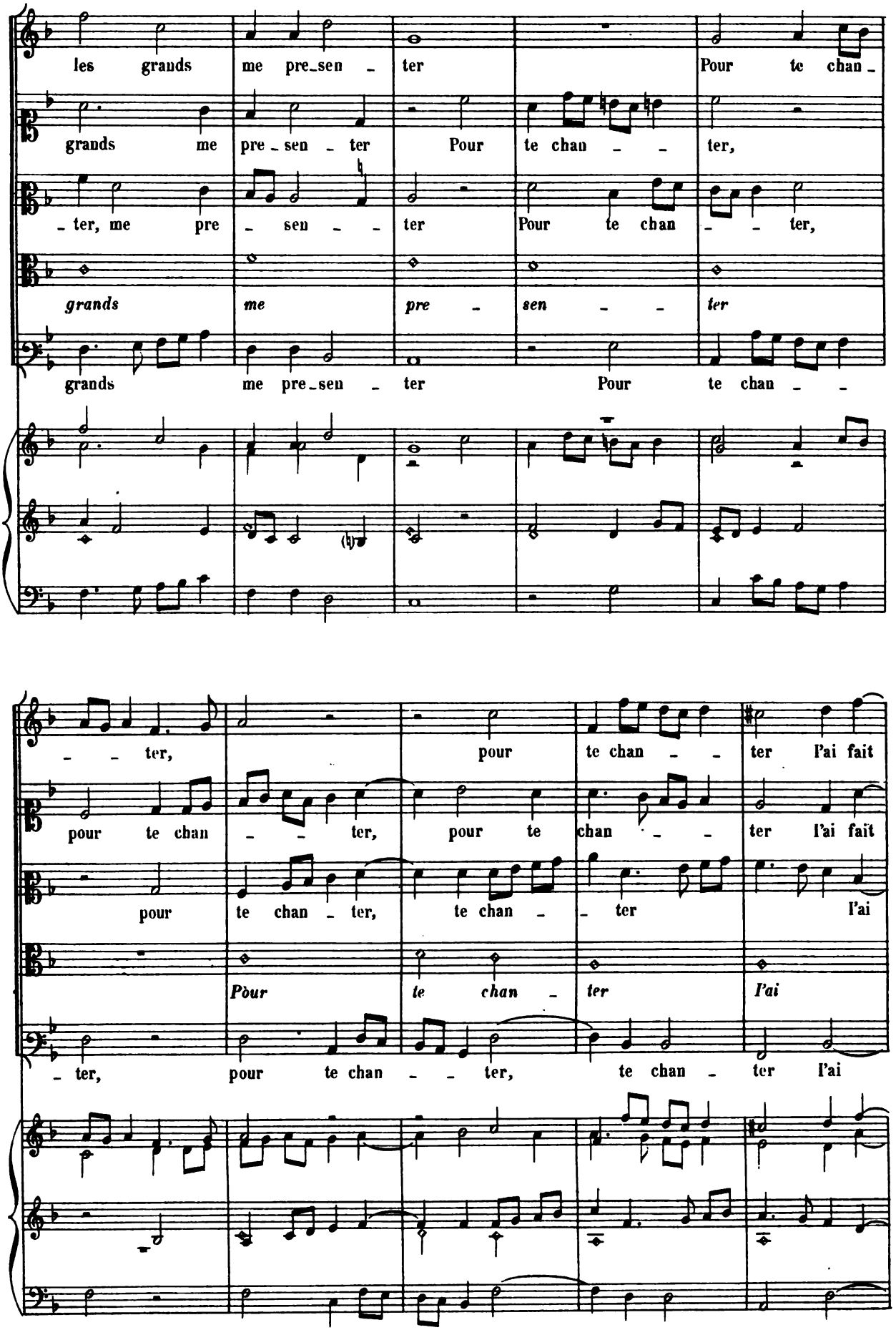


Digitized by Google

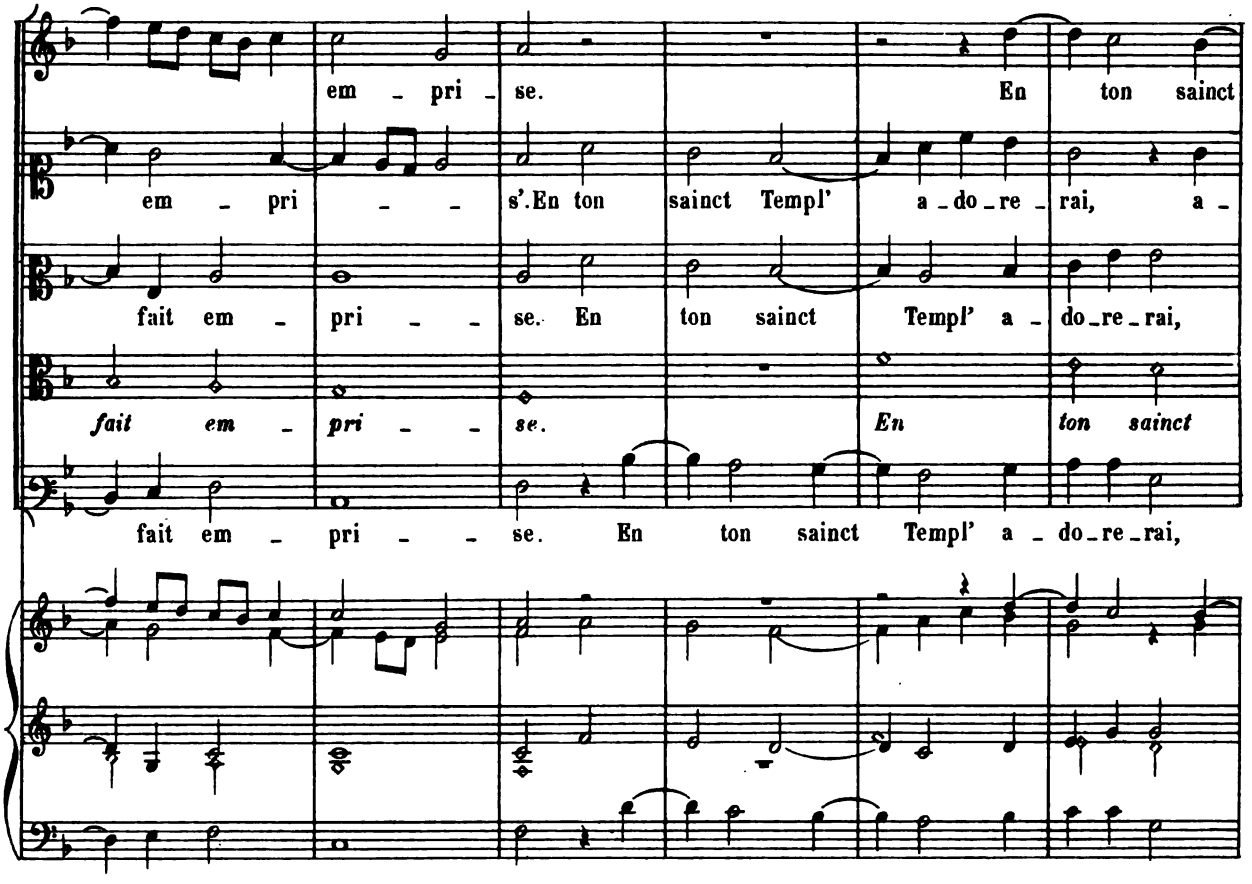


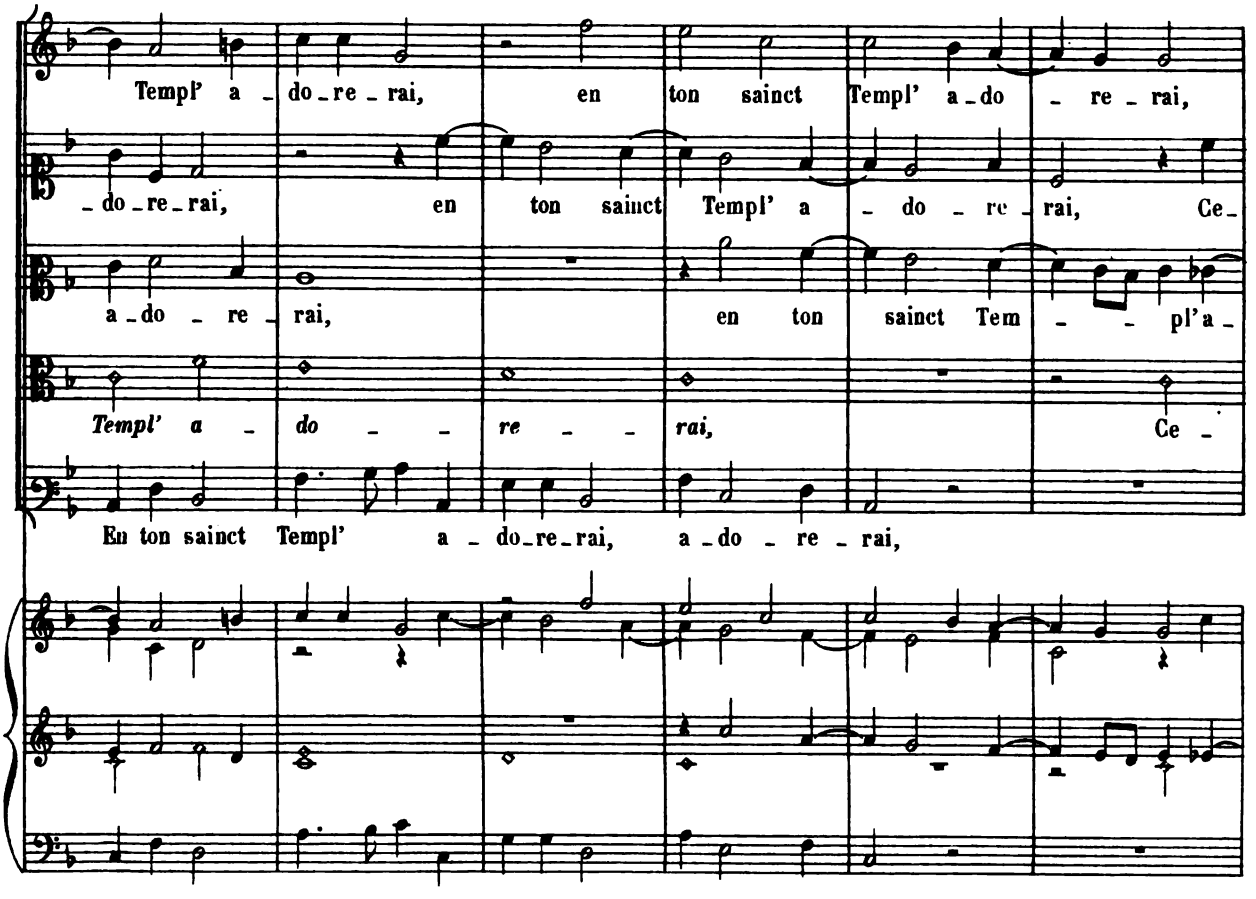


Digitized by Google

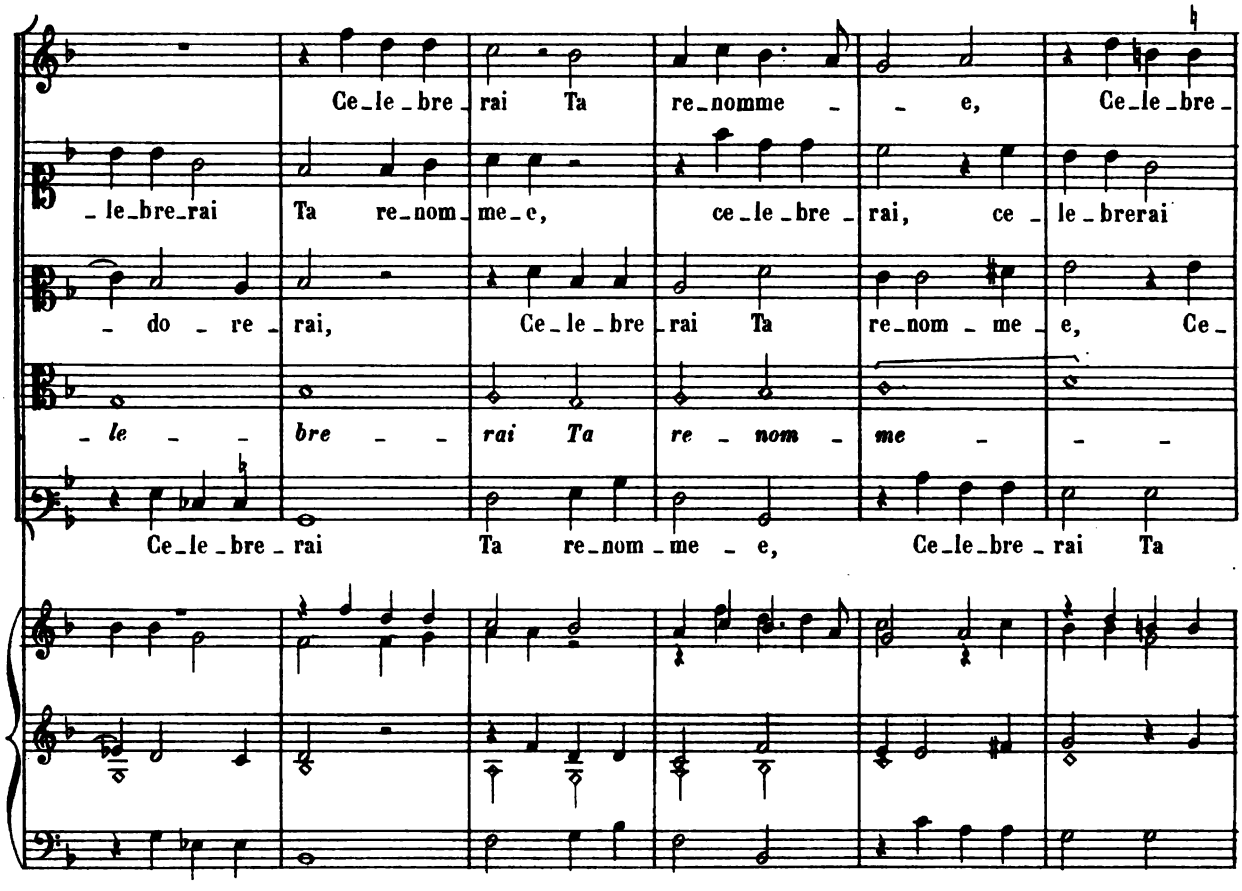


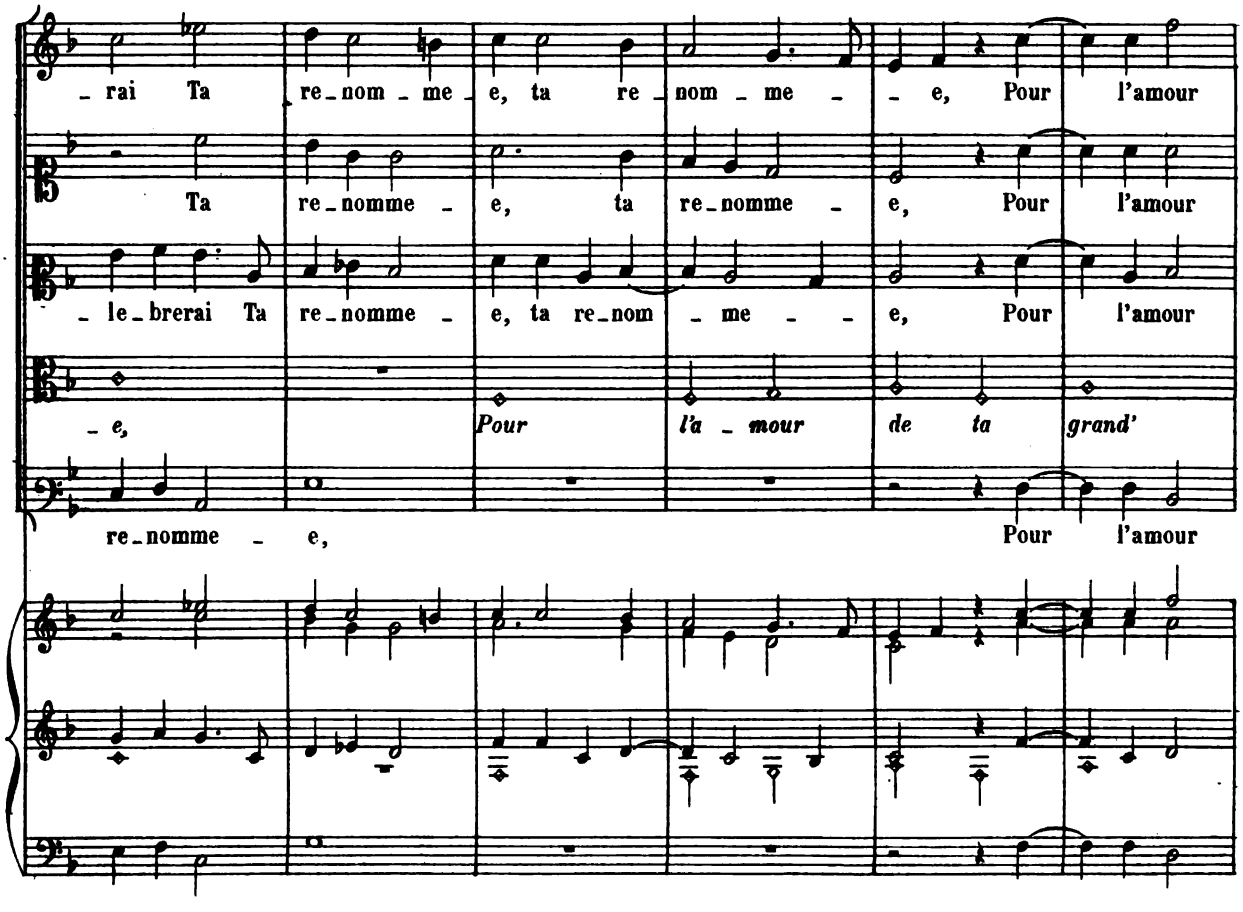
Digitized by Google



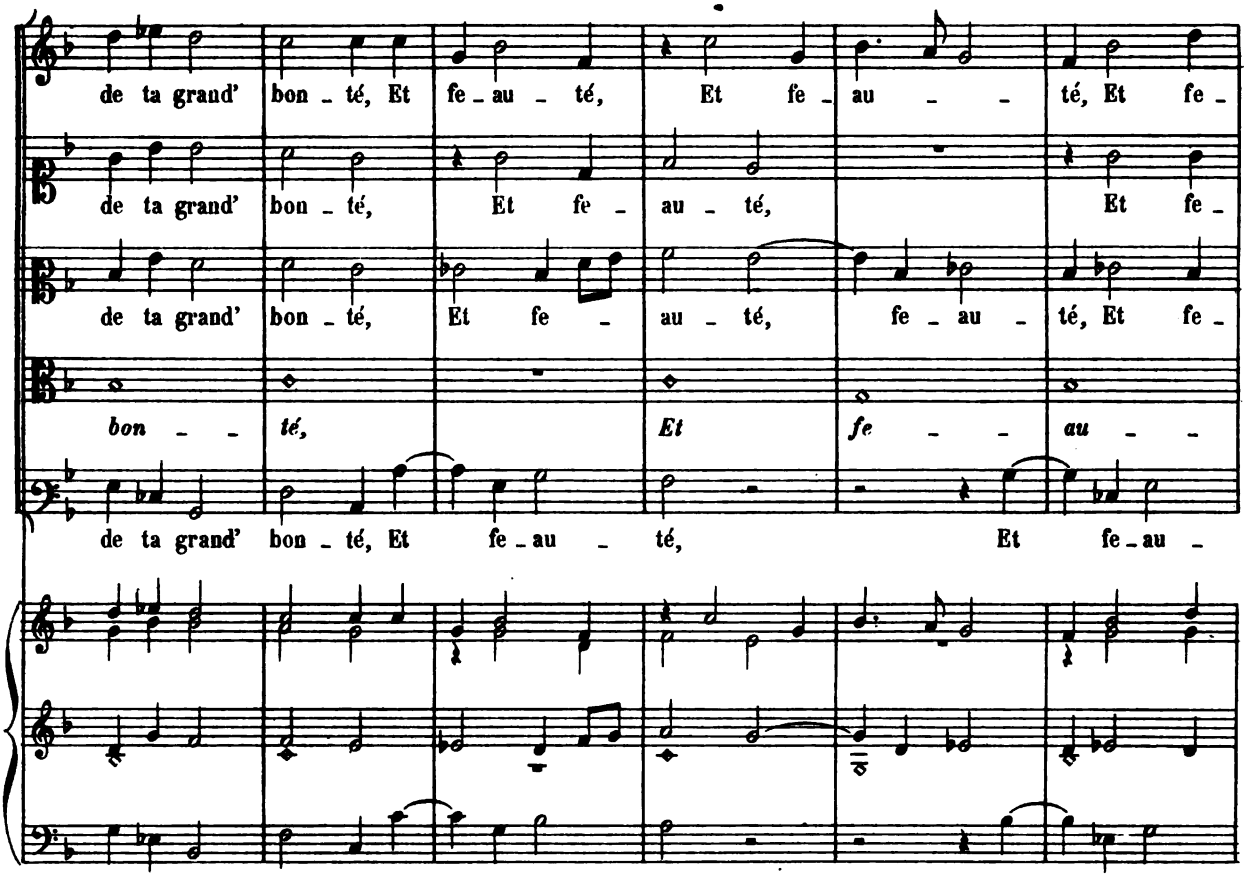


Digitized by Google

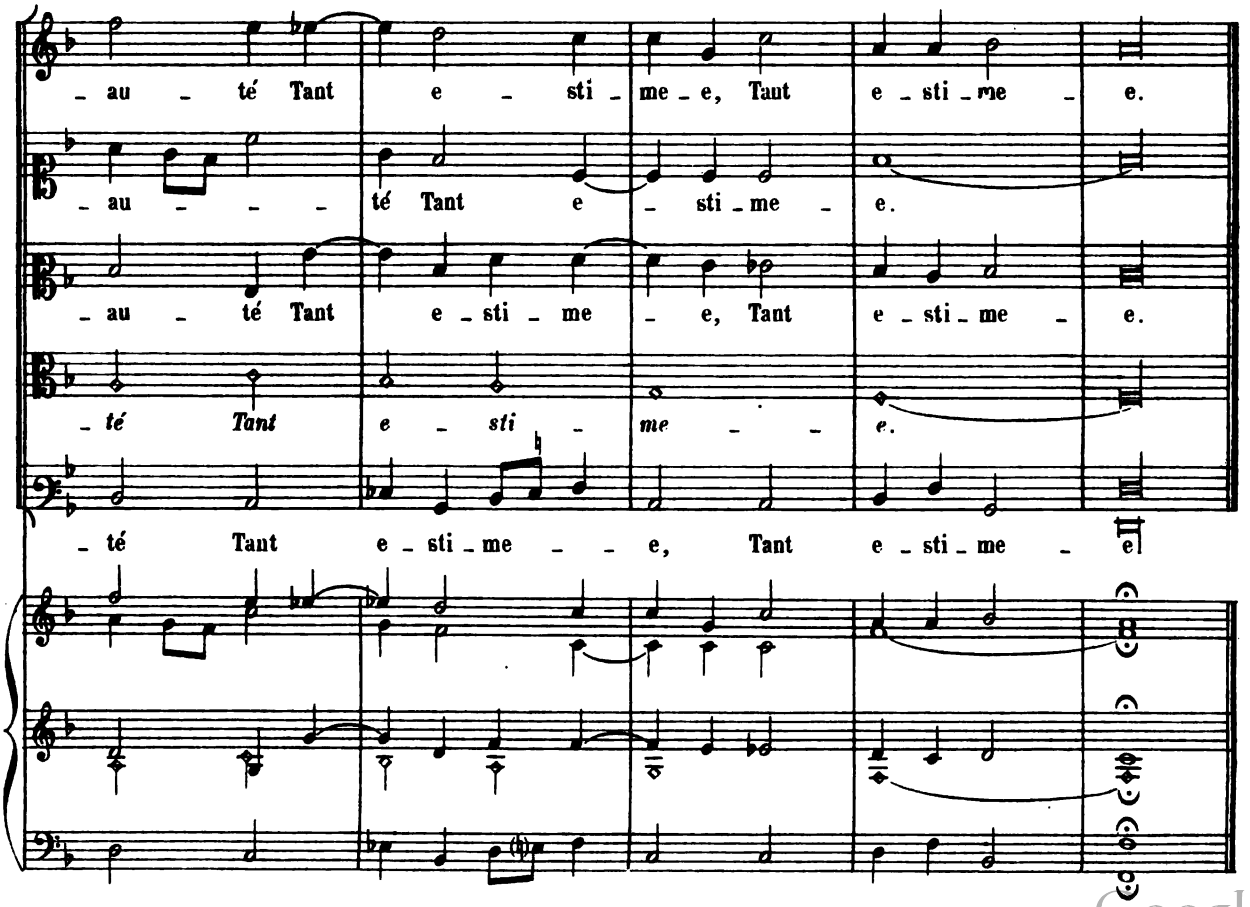




Digitized by Google

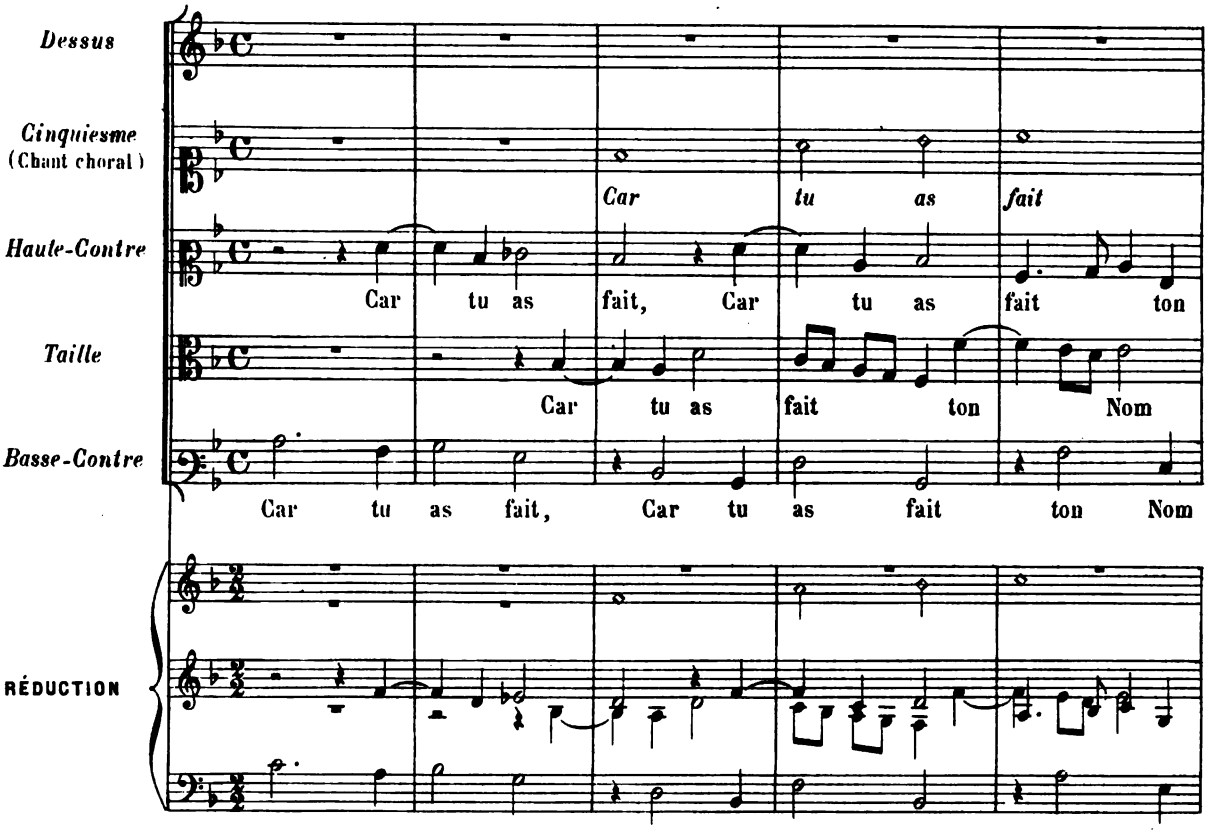


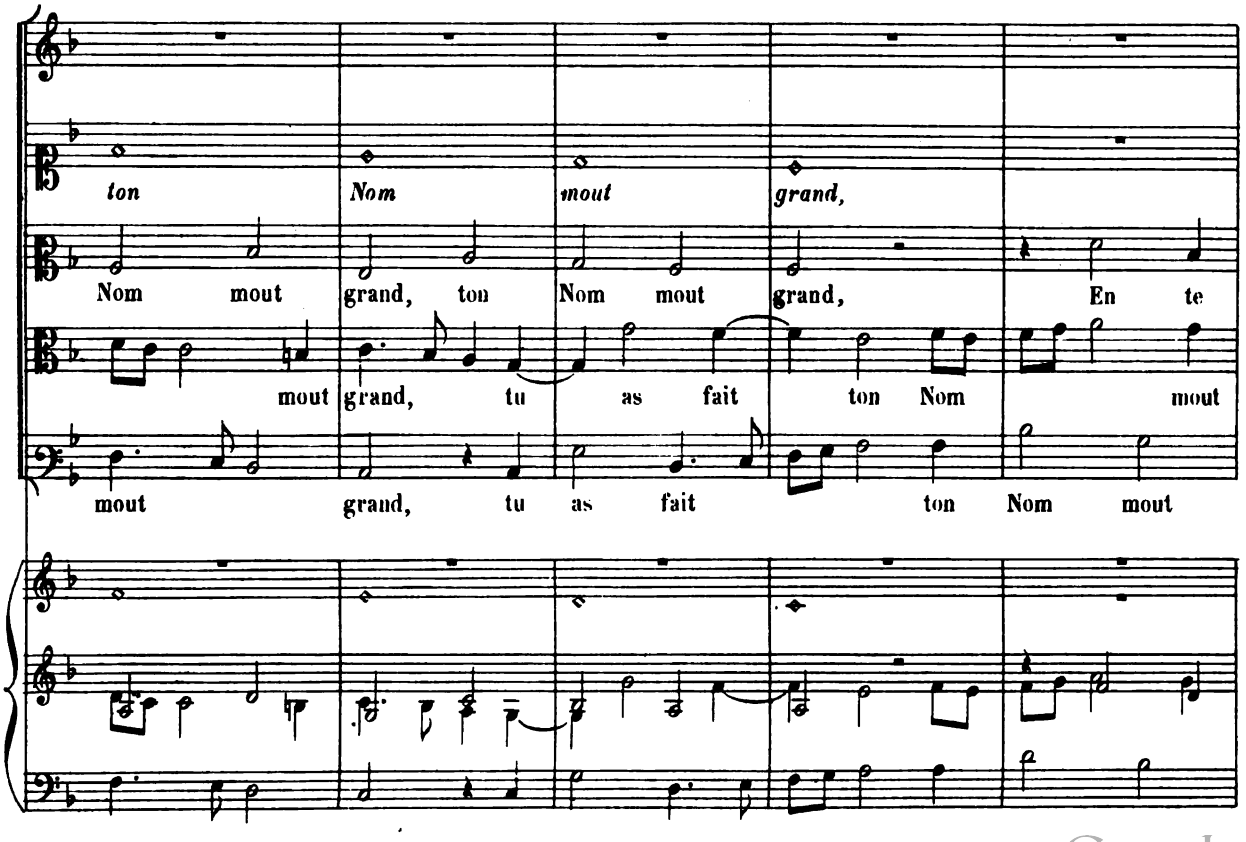
ff



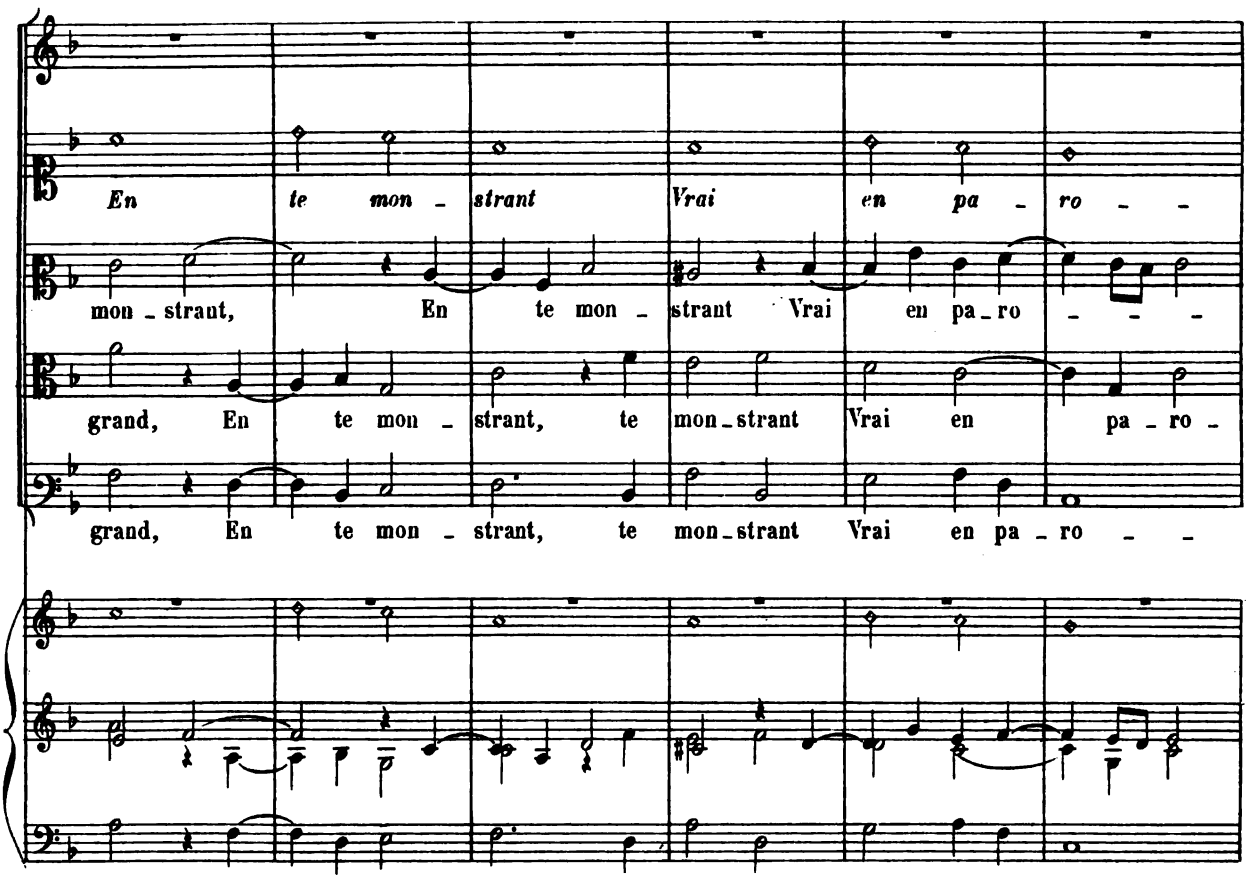
Digitized by Google

SECONDE PARTIE, A 5

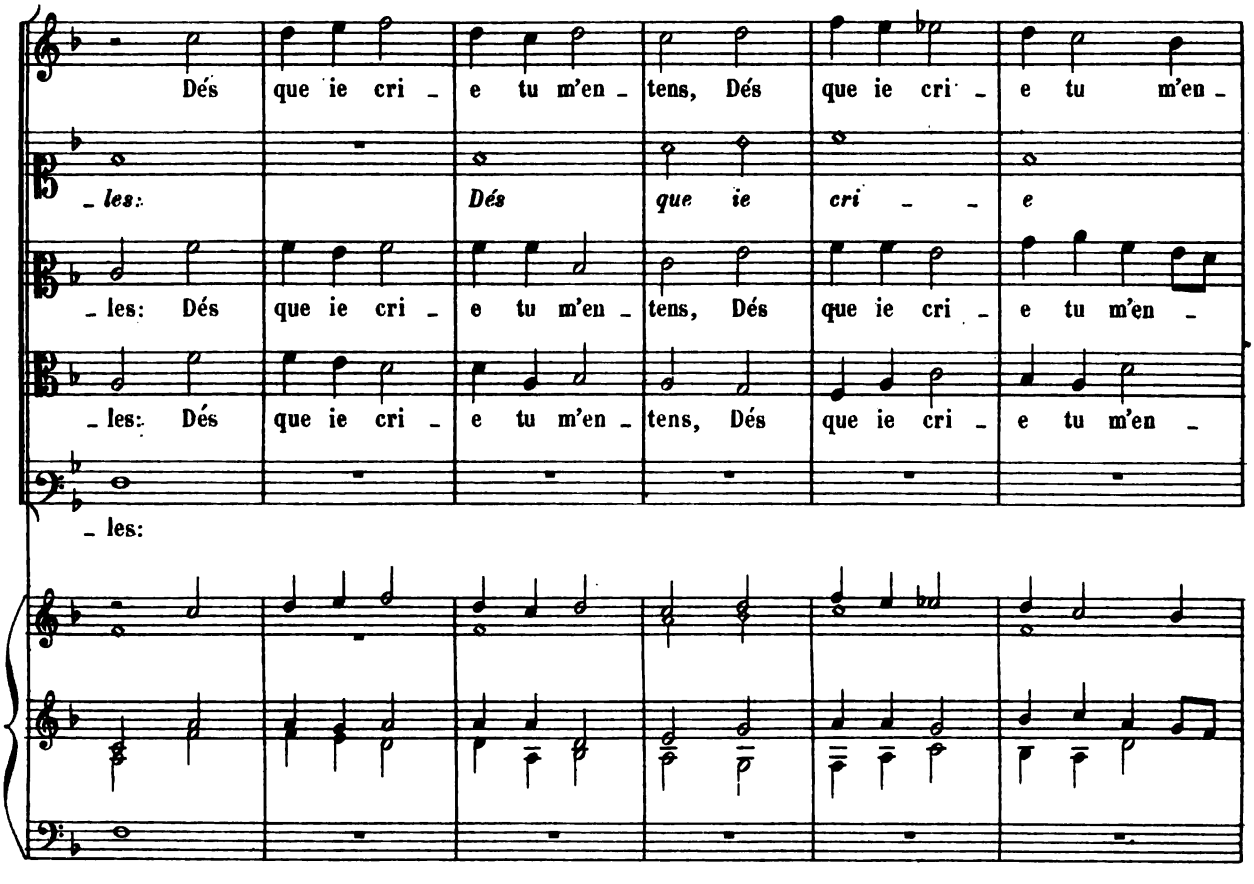




Digitized by Google

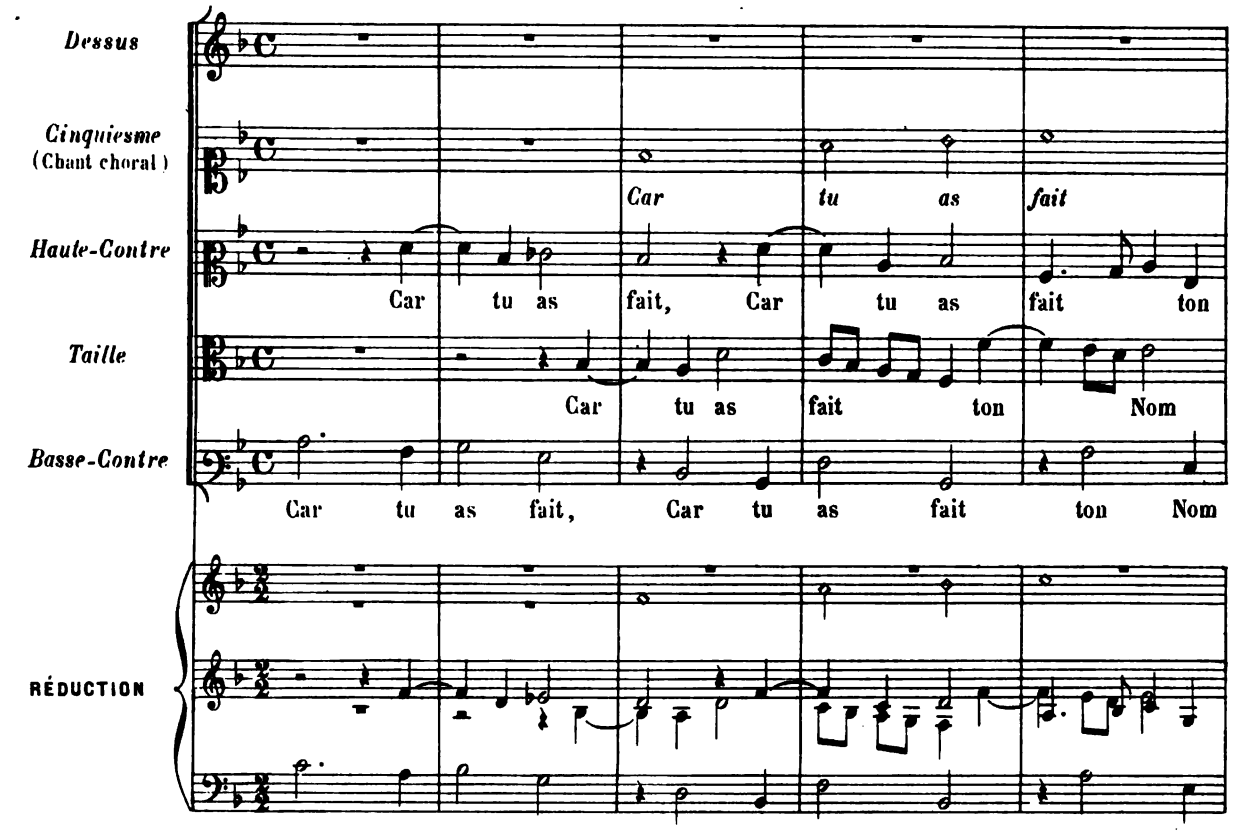


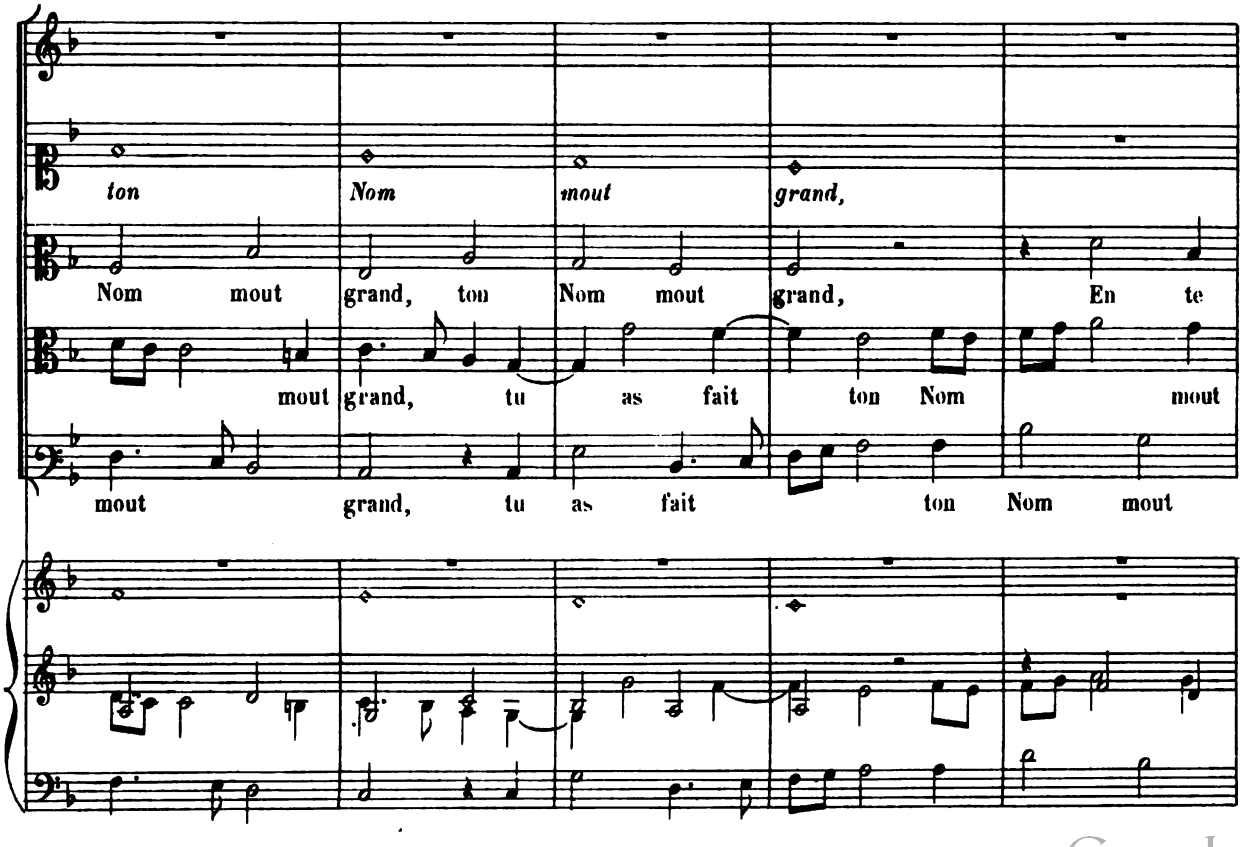
//



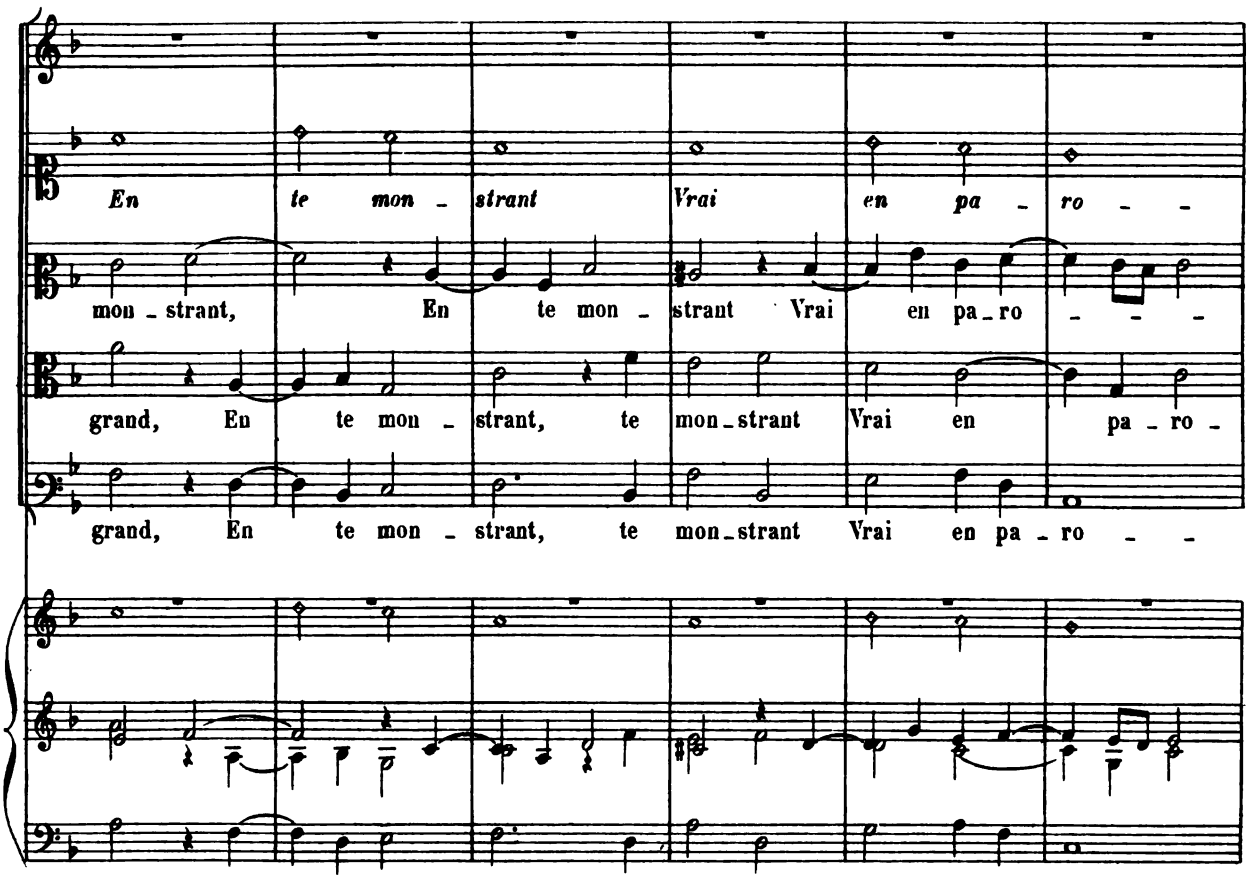
Digitized by Google

SECONDE PARTIE, A 5

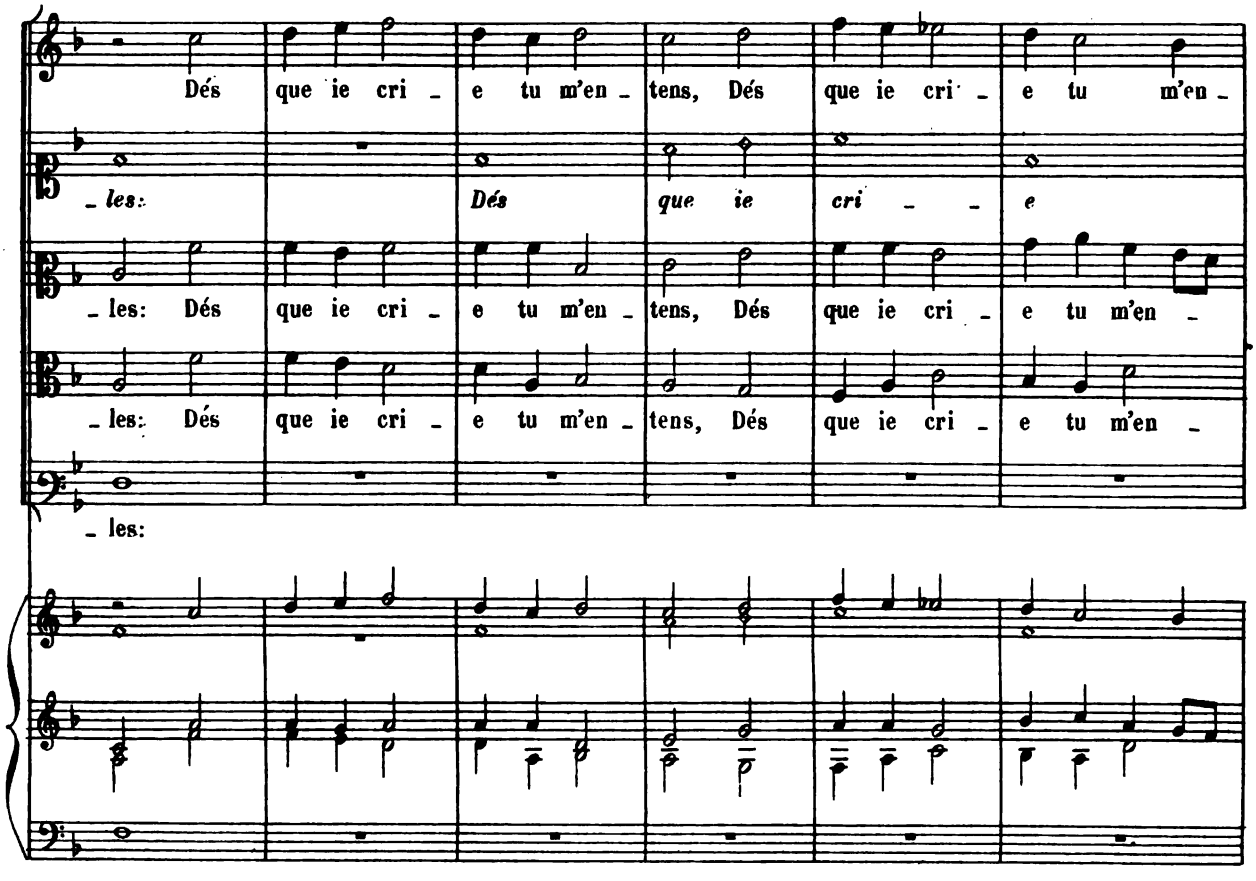




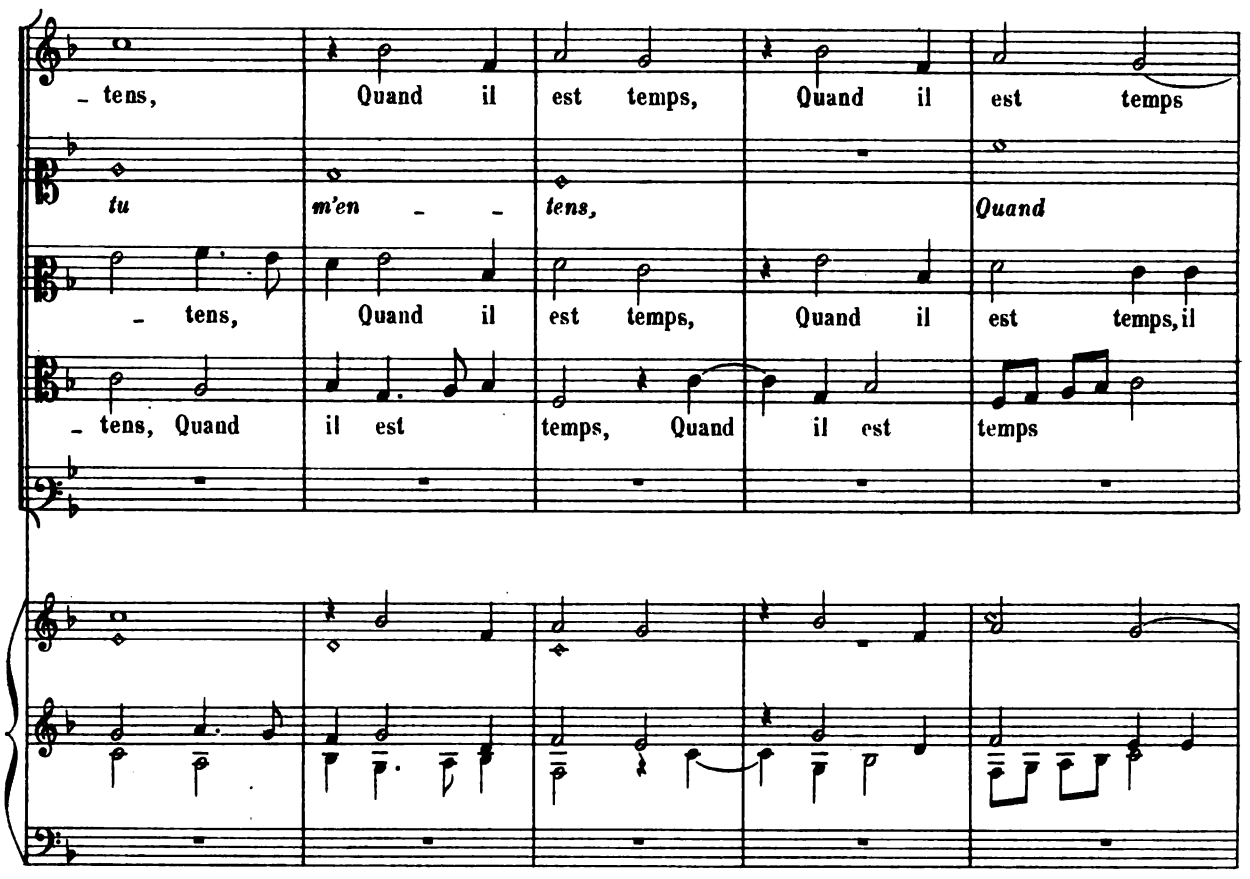
Digitized by Google

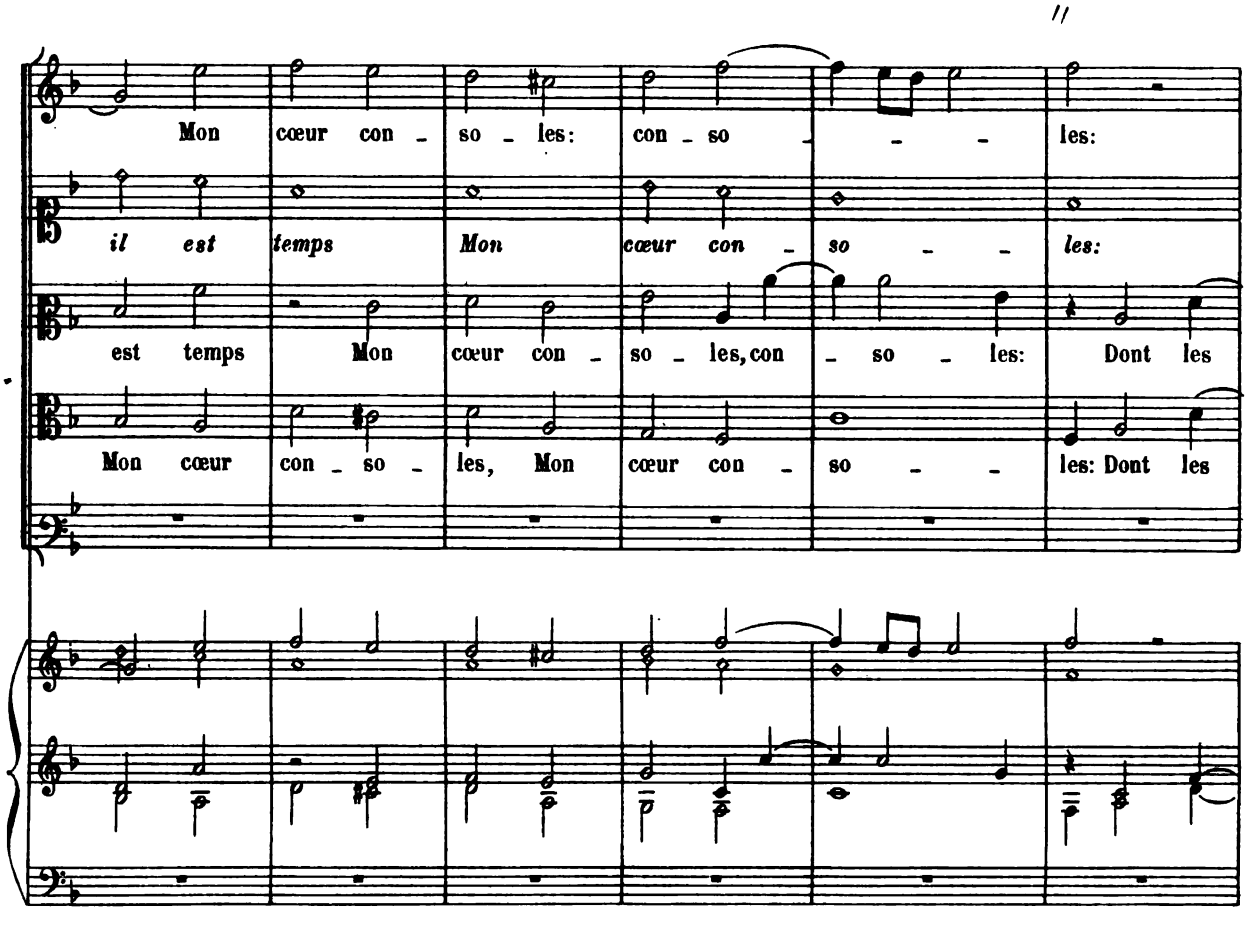


//

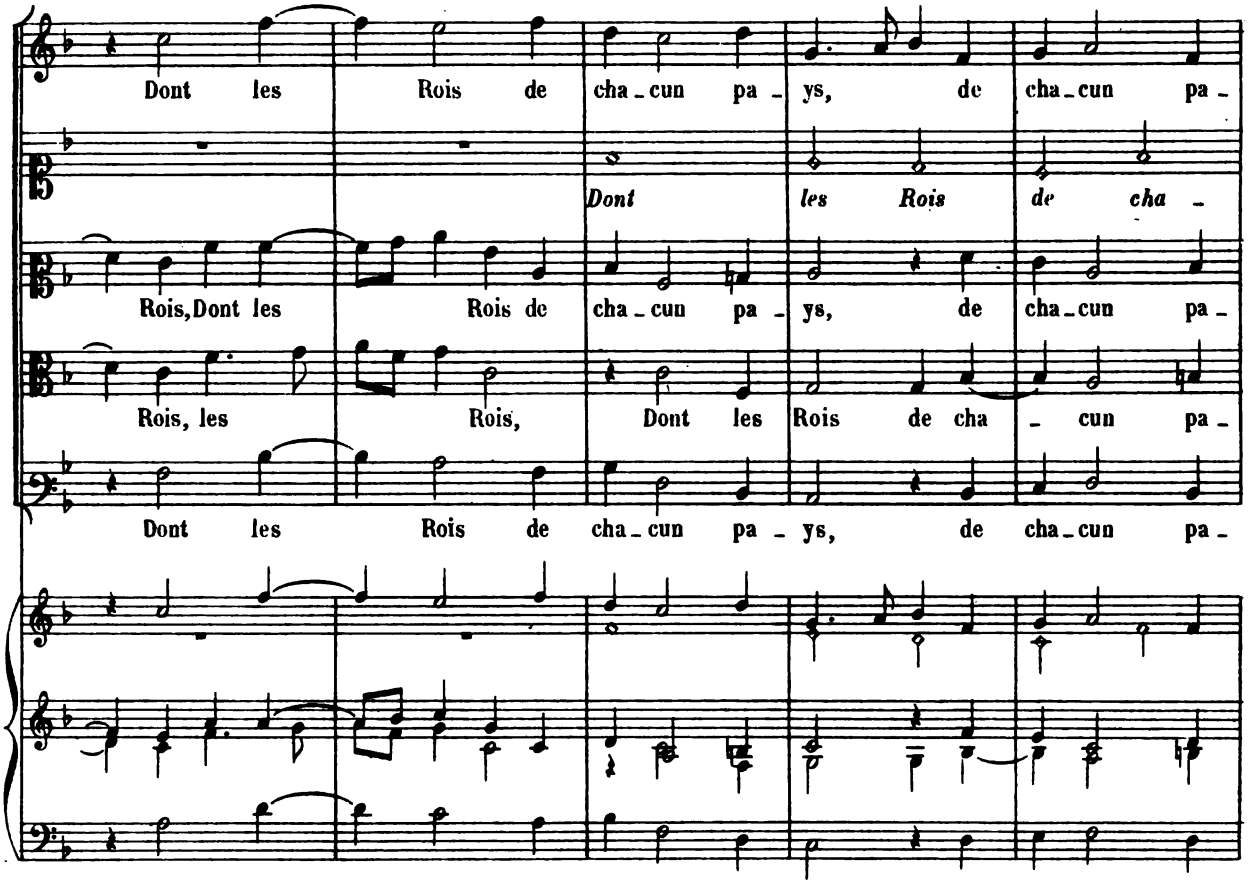


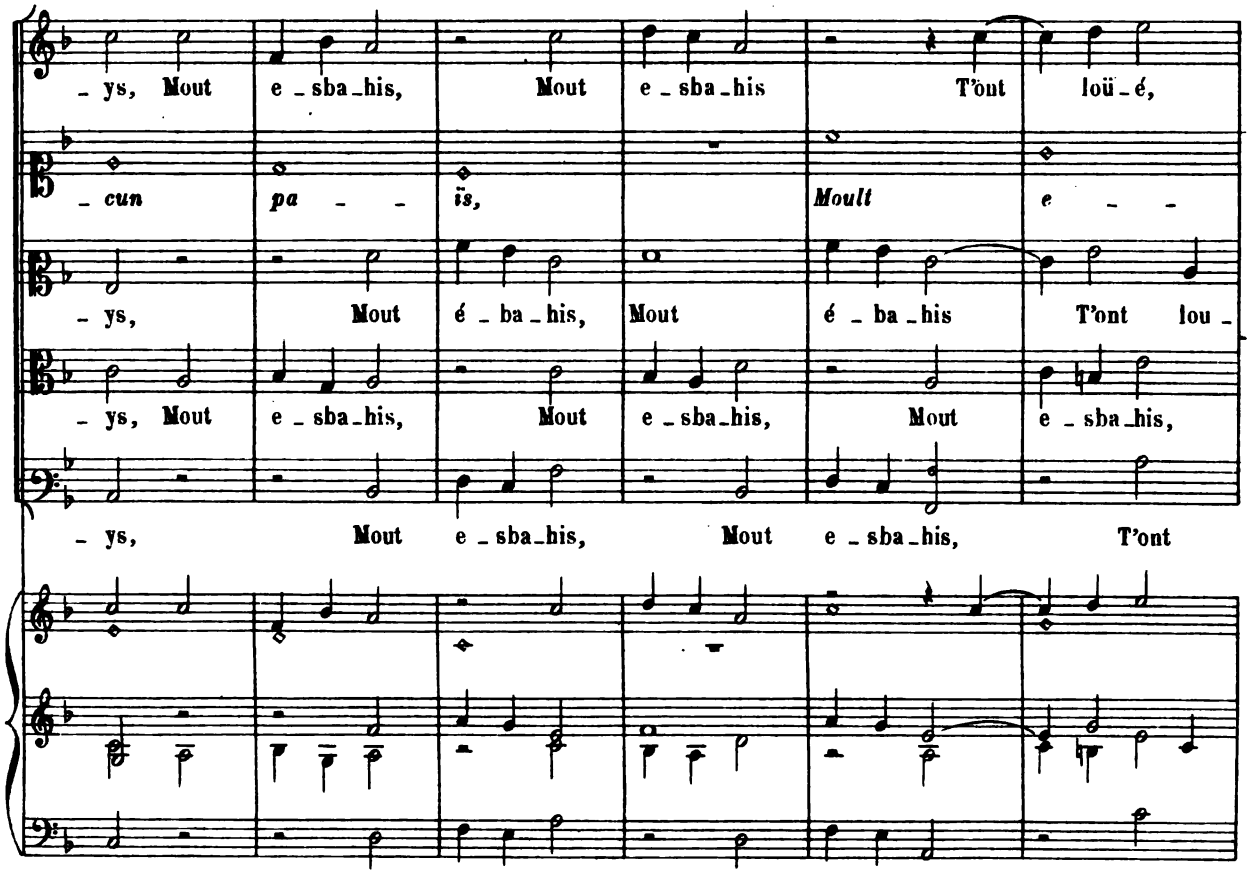
Digitized by Google



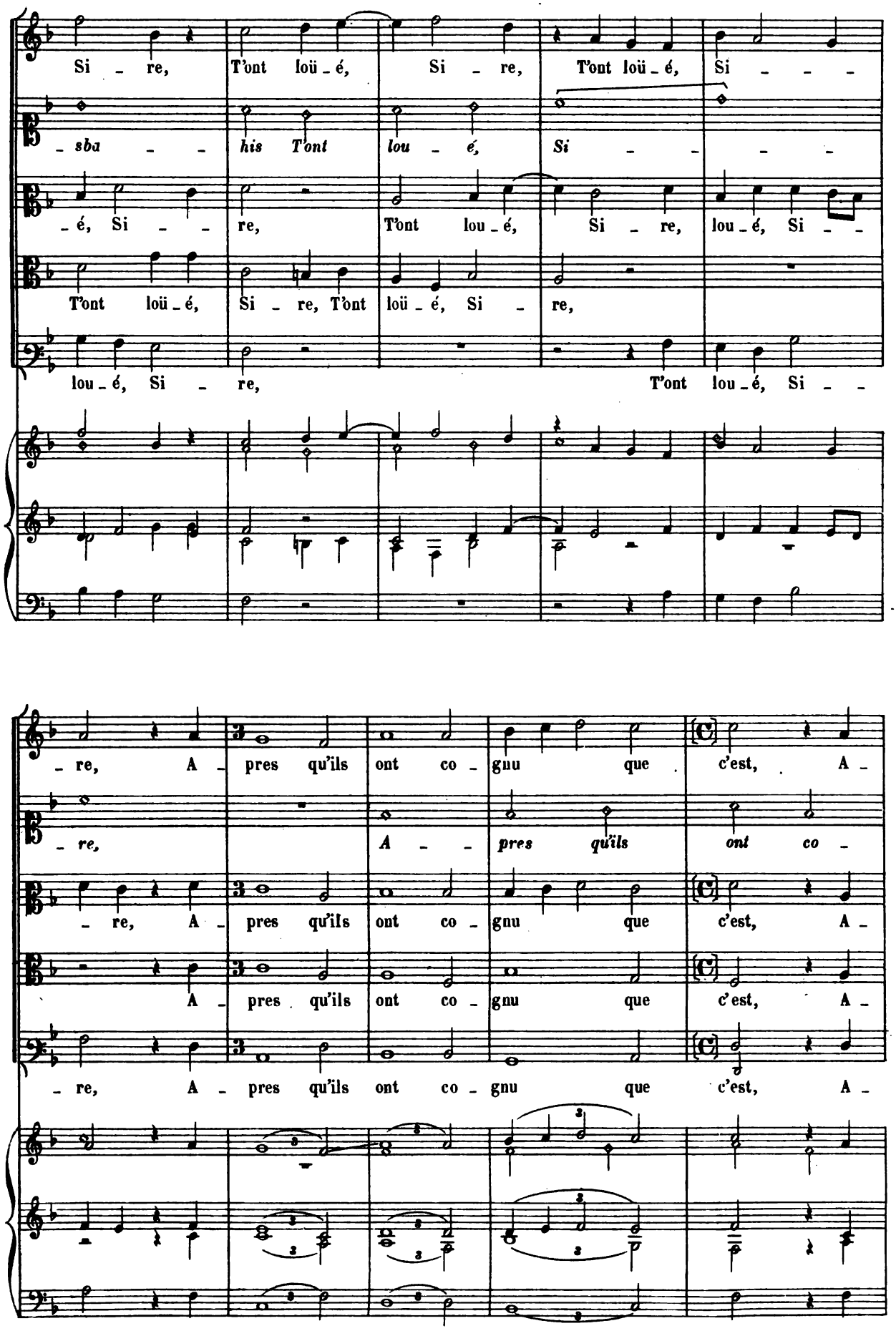


Digitized by Google

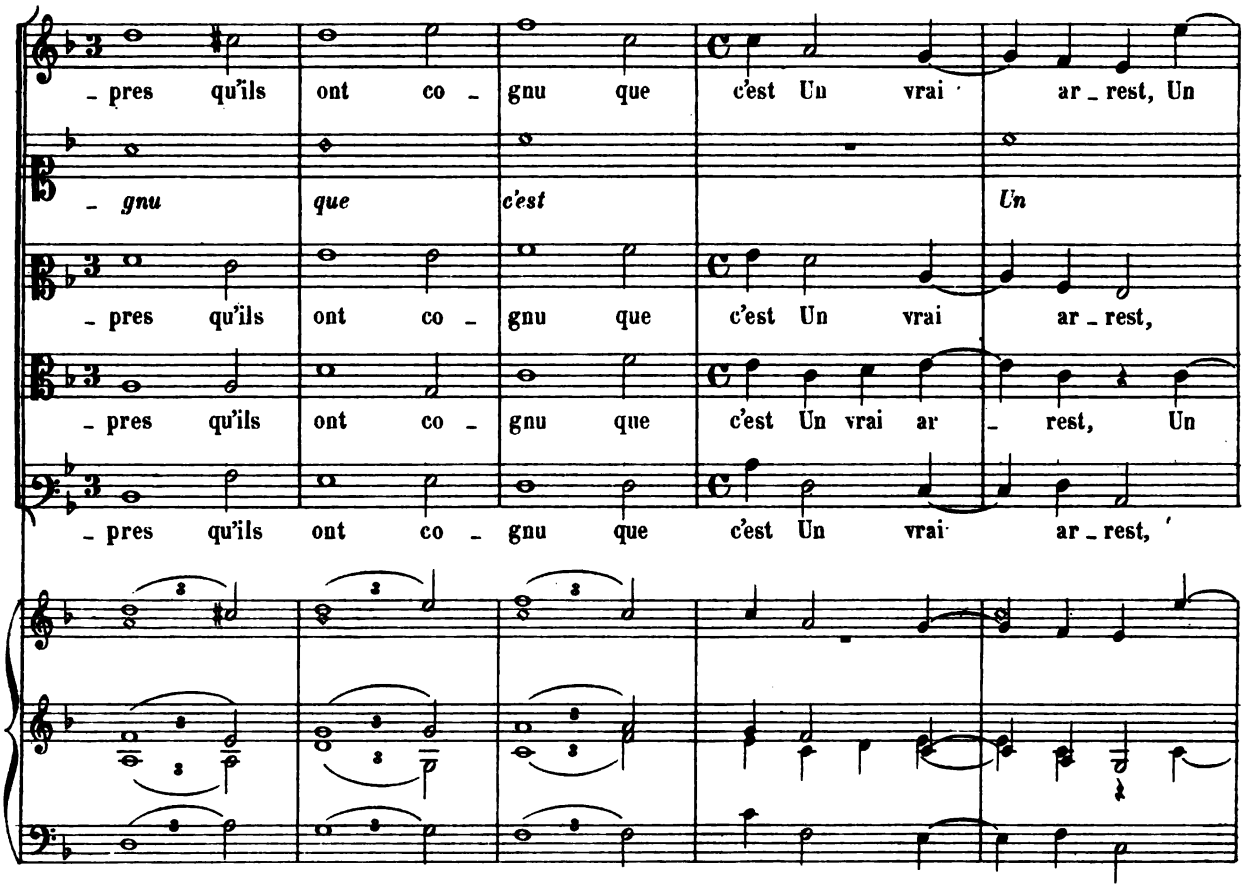


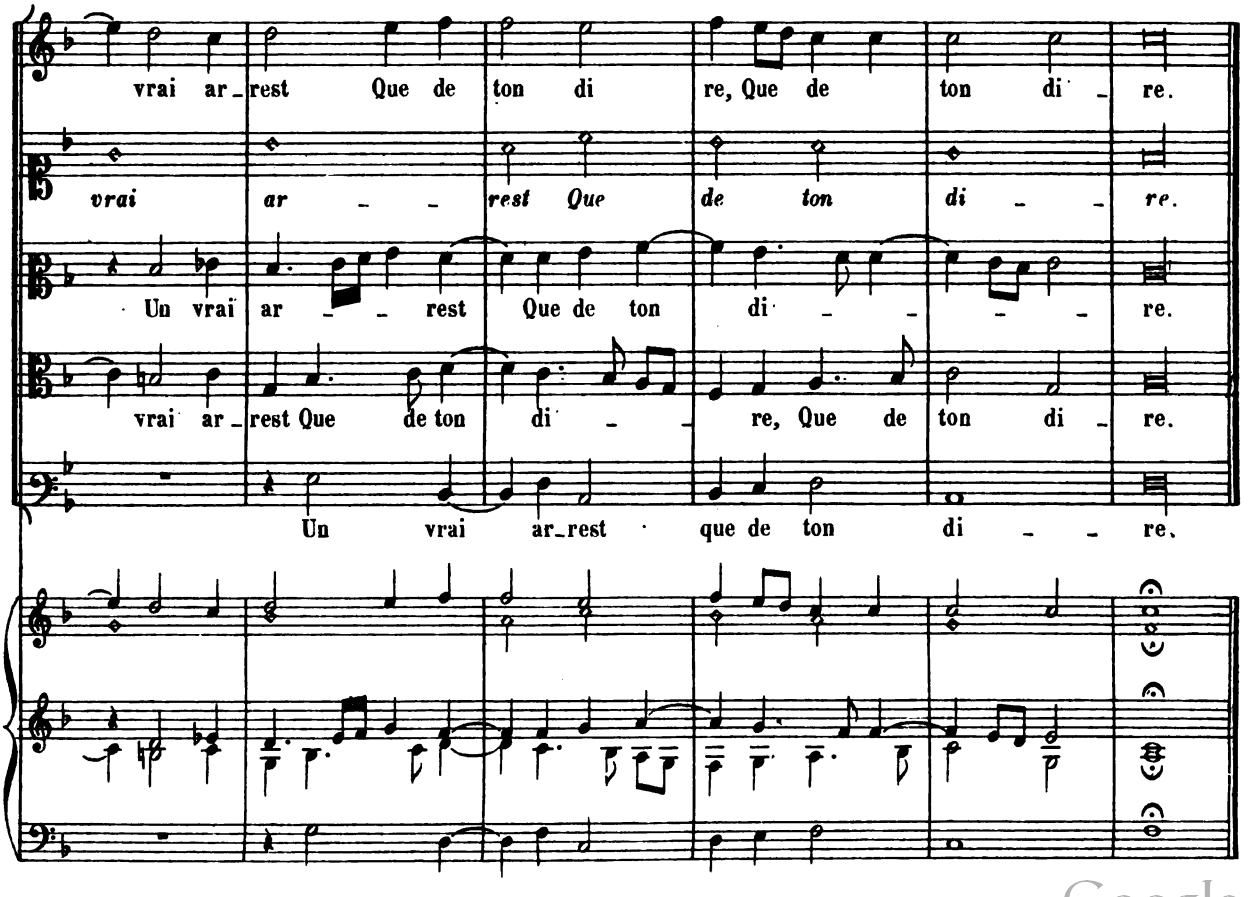


Digitized by Google



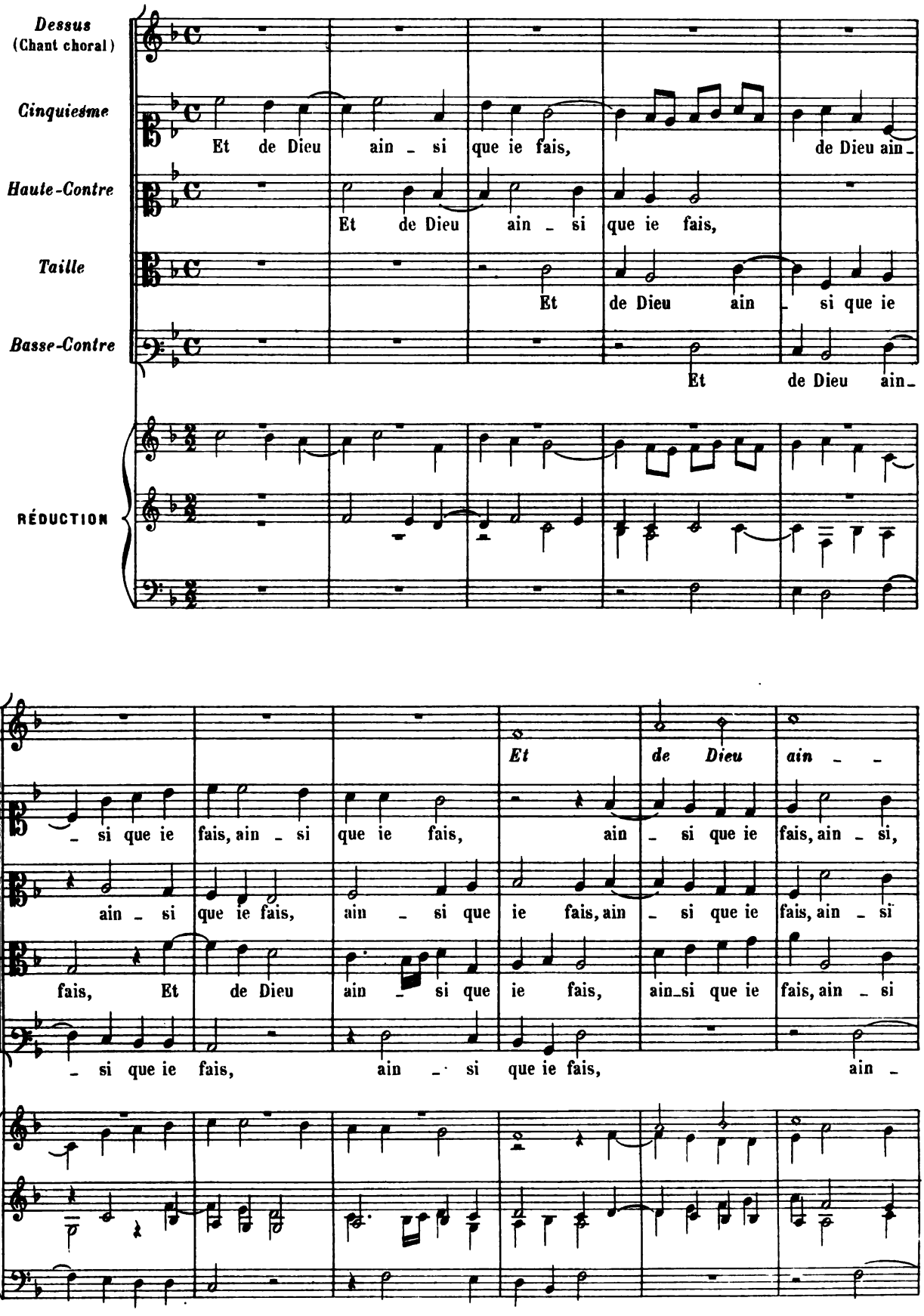
Digitized by Google



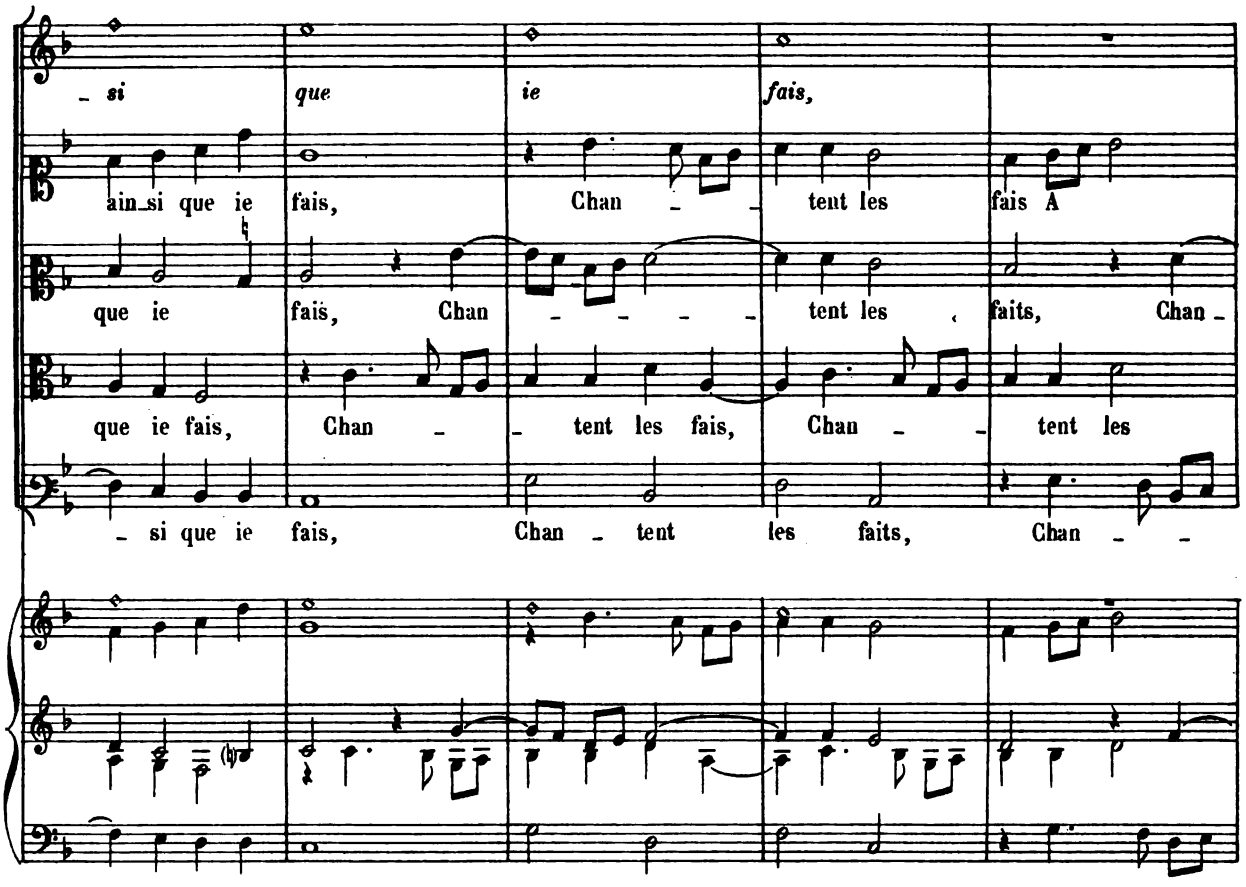


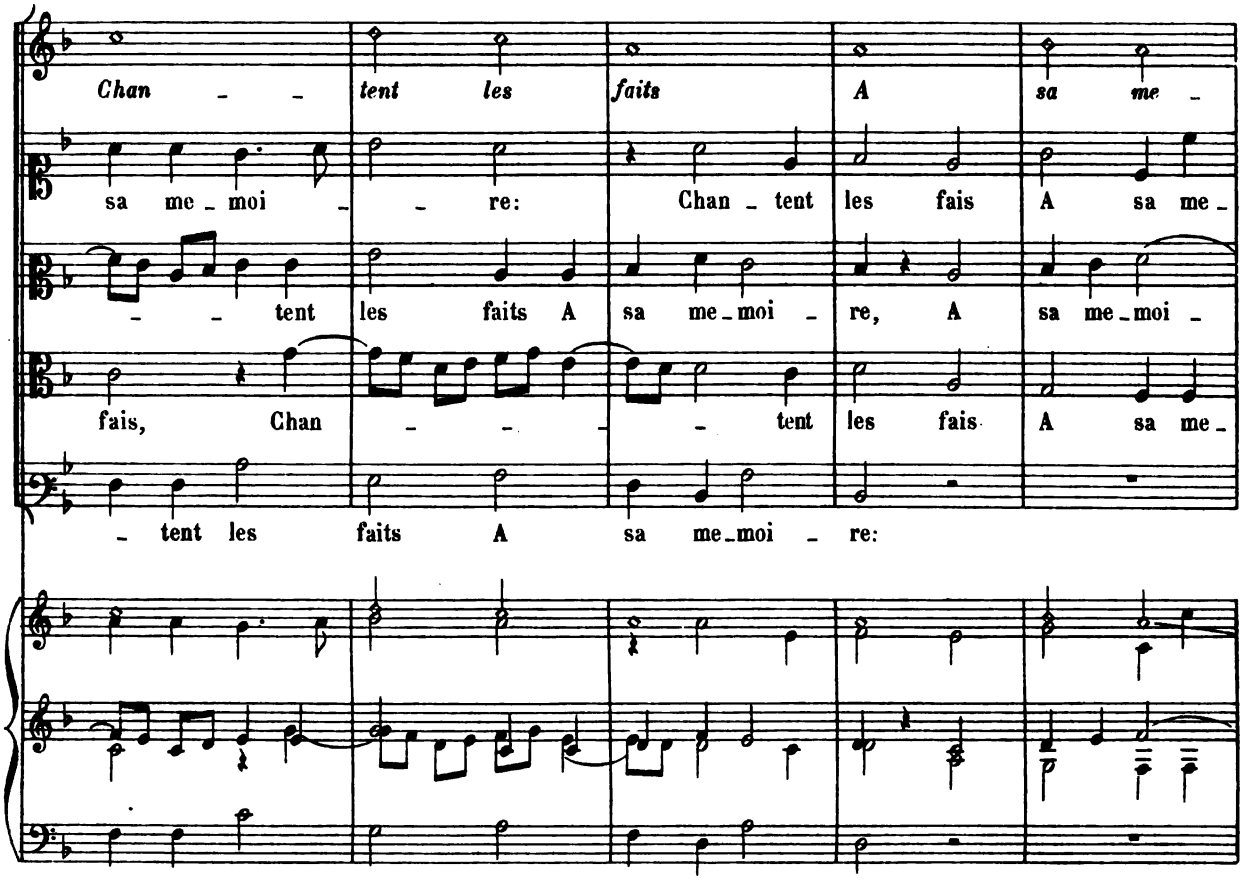
Digitized by Google

TROISIESME PARTIE, A 5

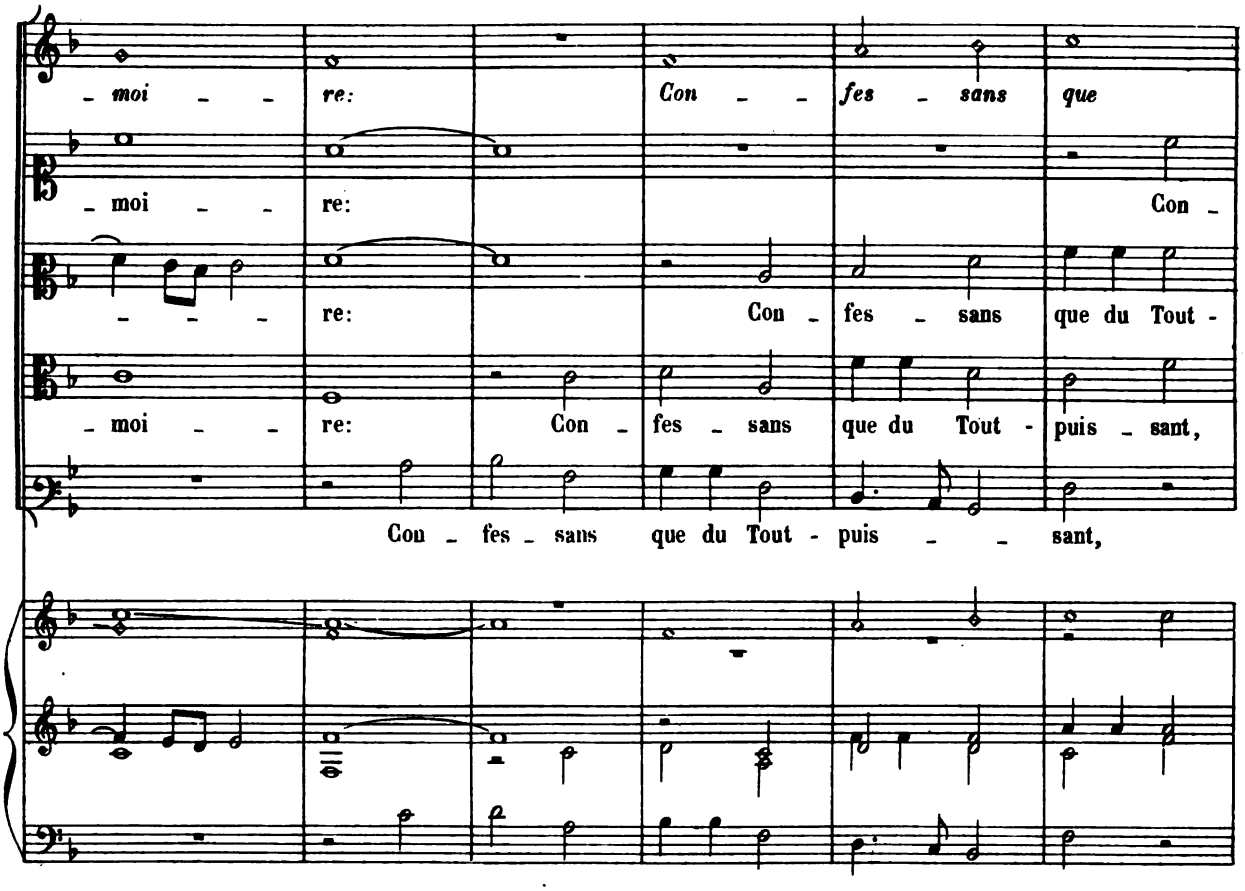


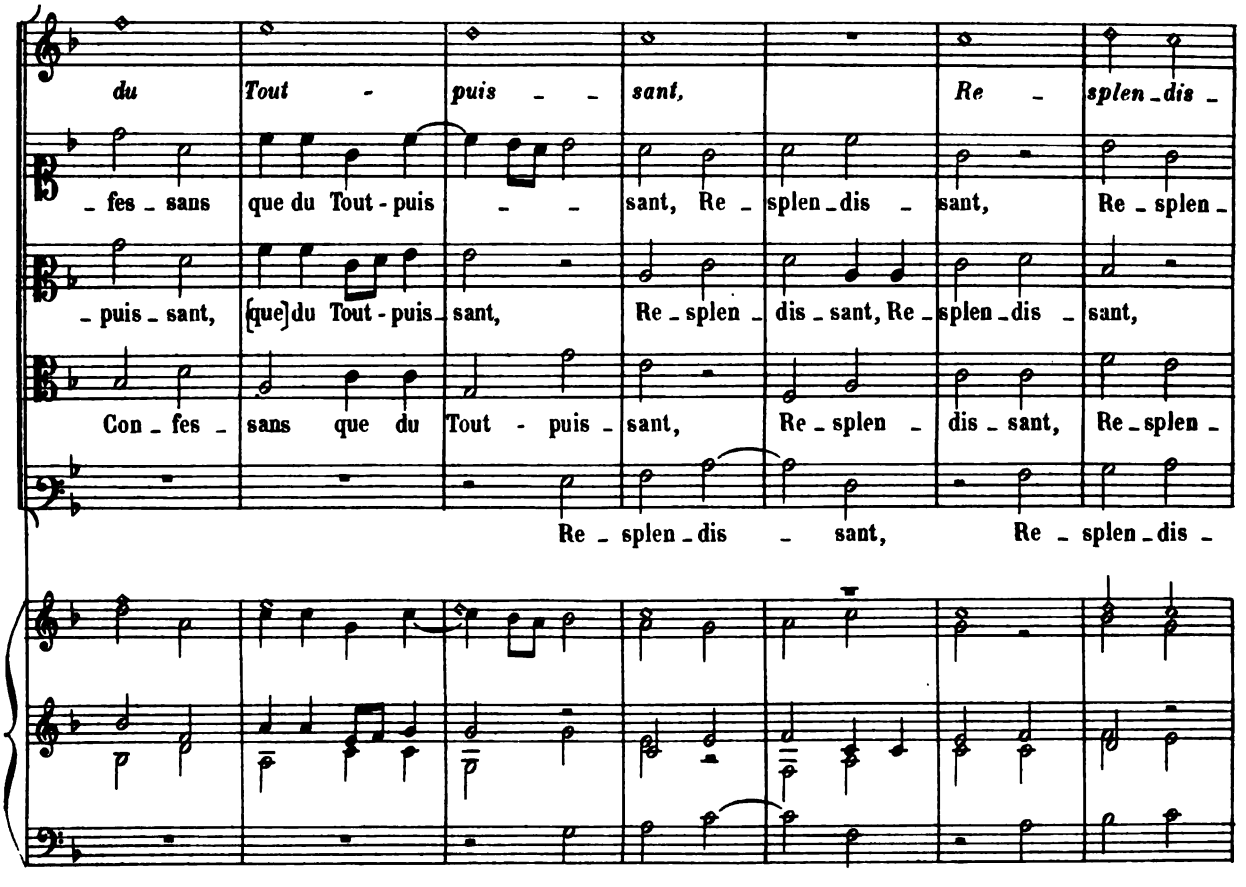
Digitized by Google



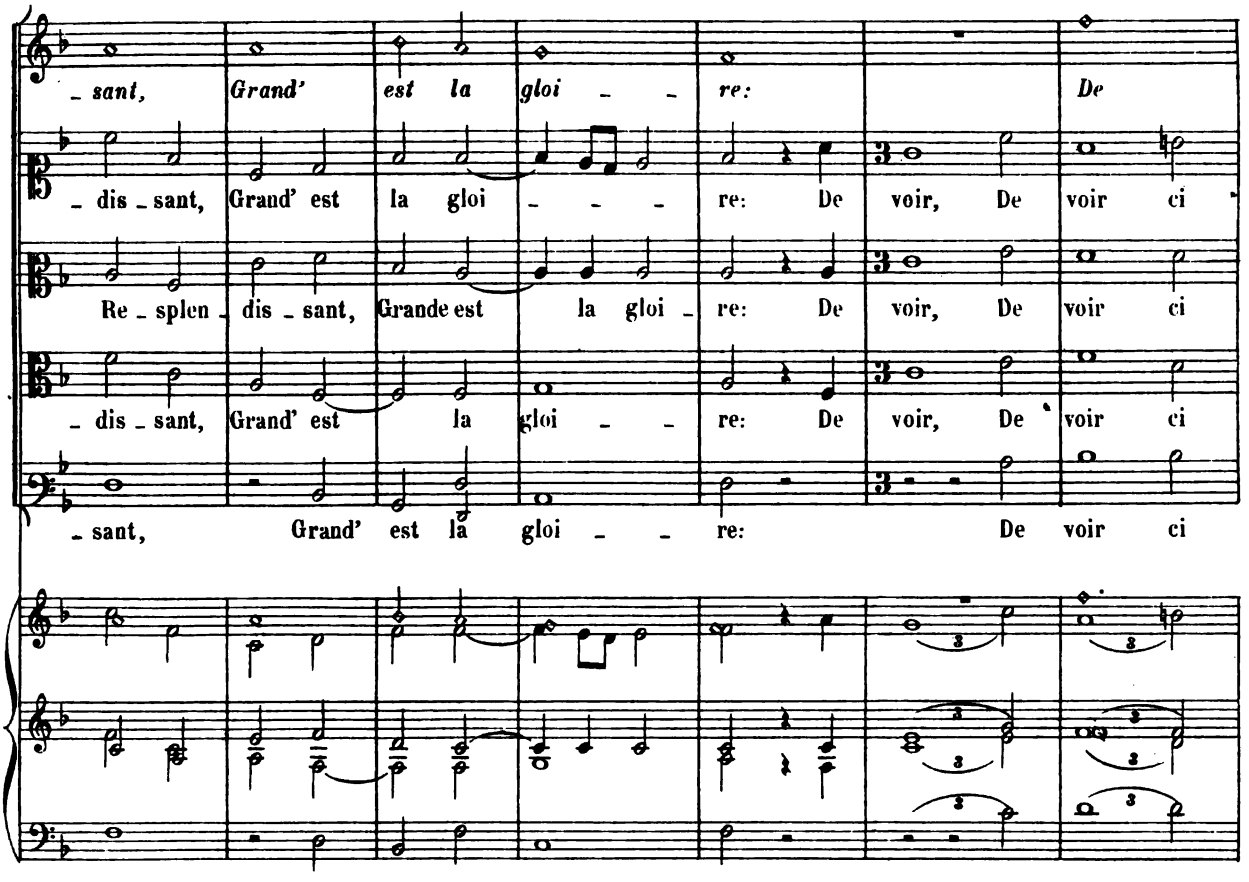


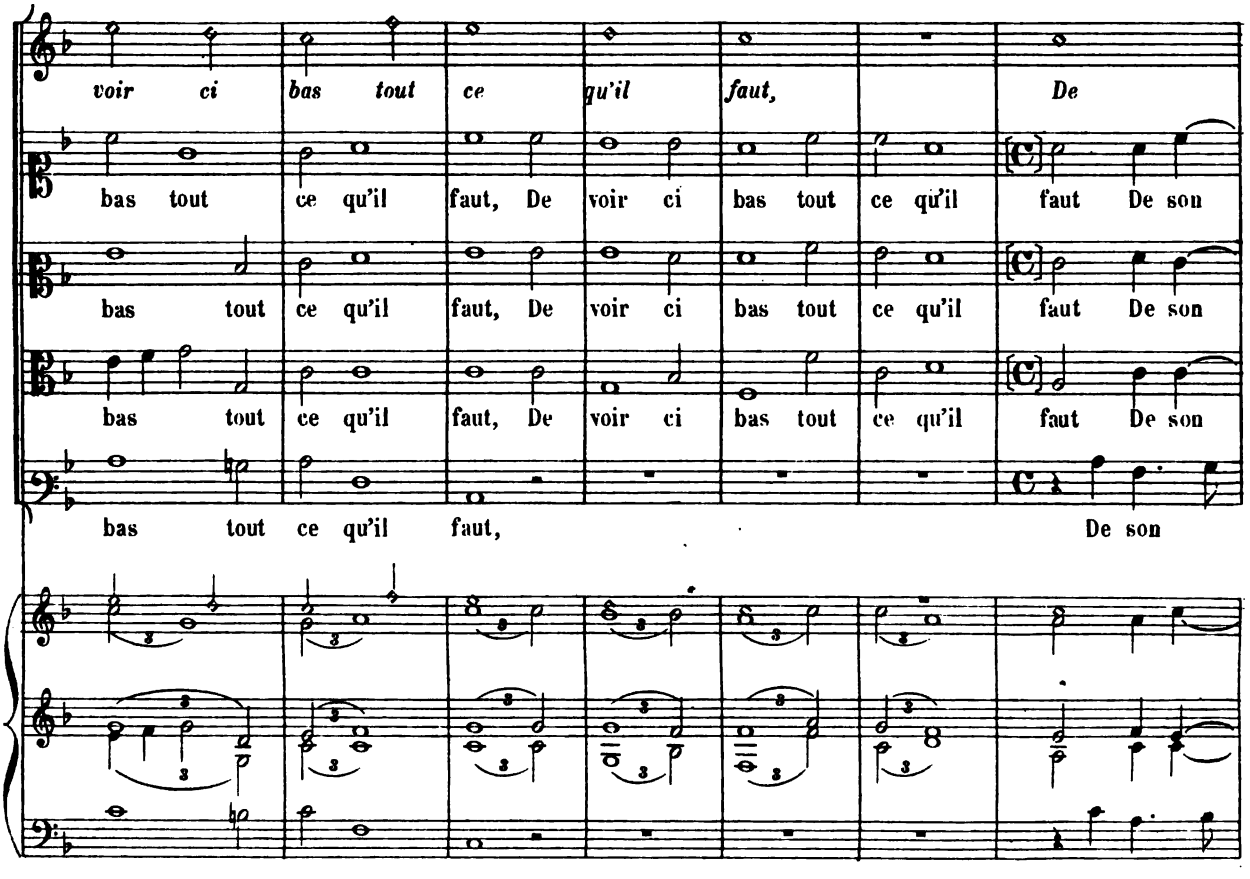
Digitized by Google



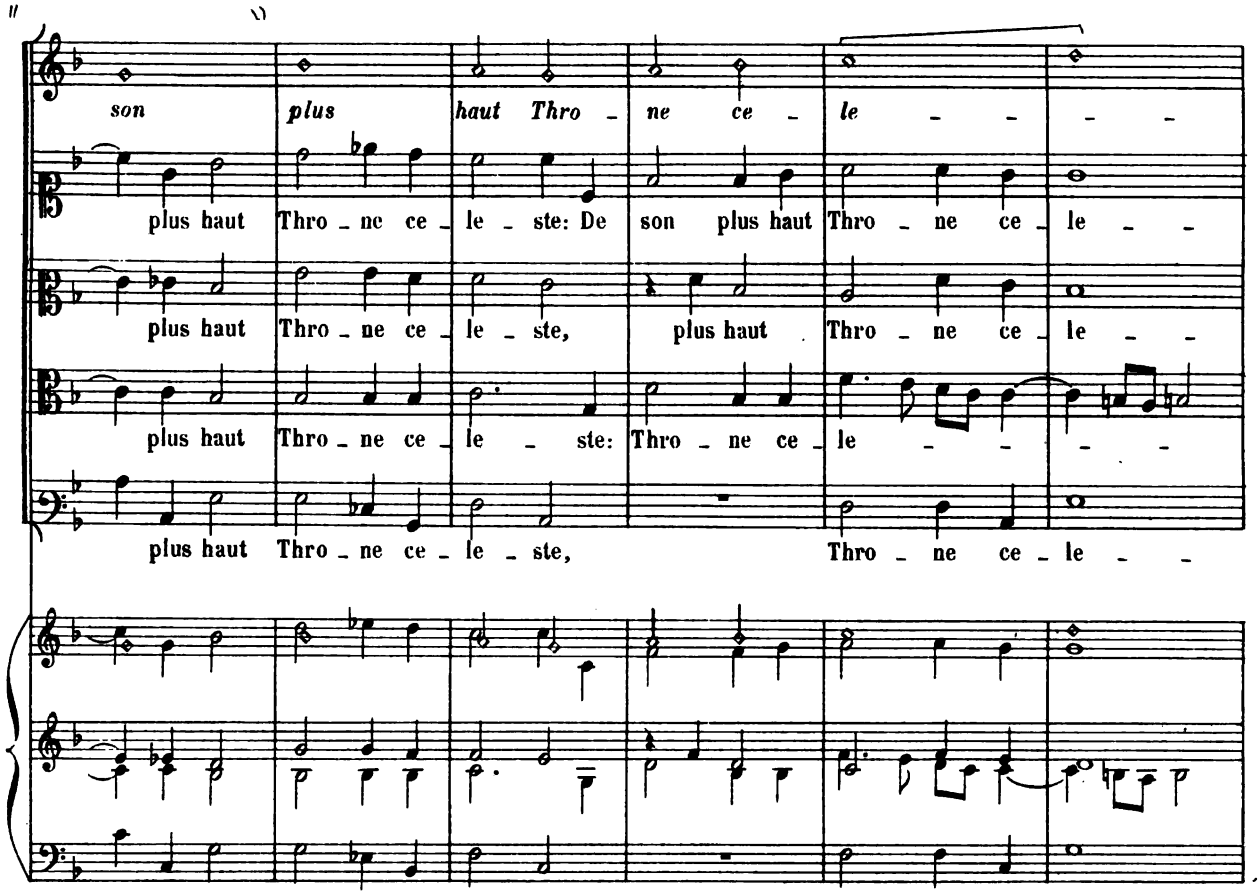


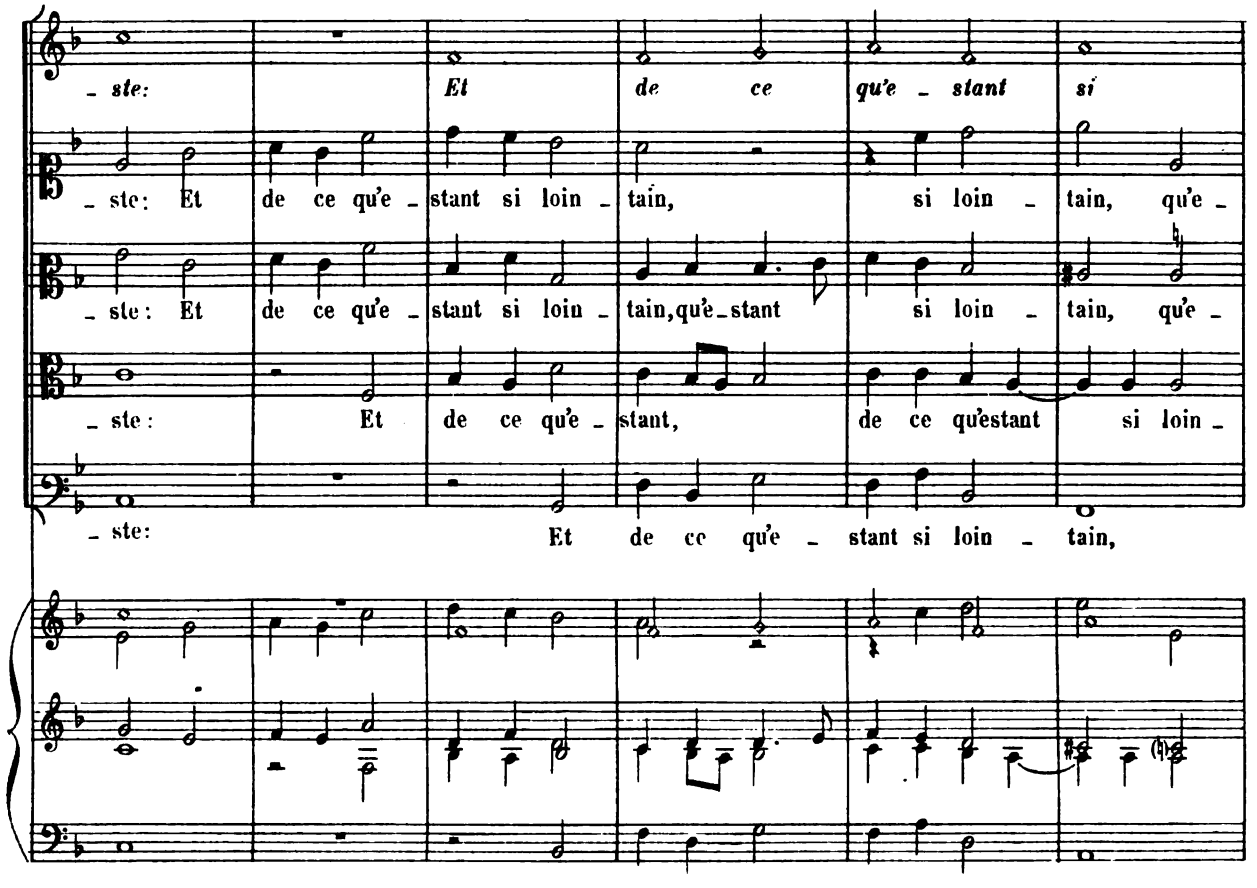
Digitized by Google



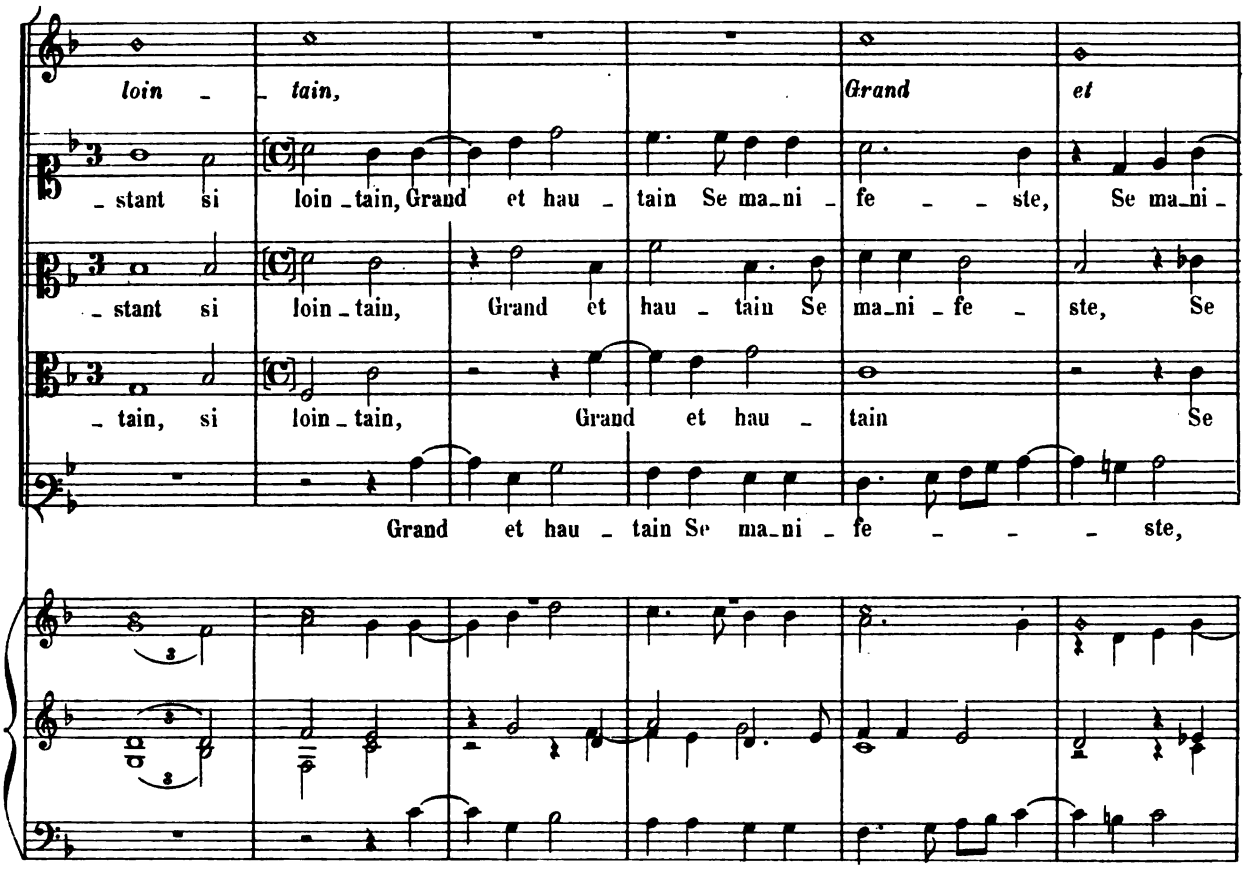


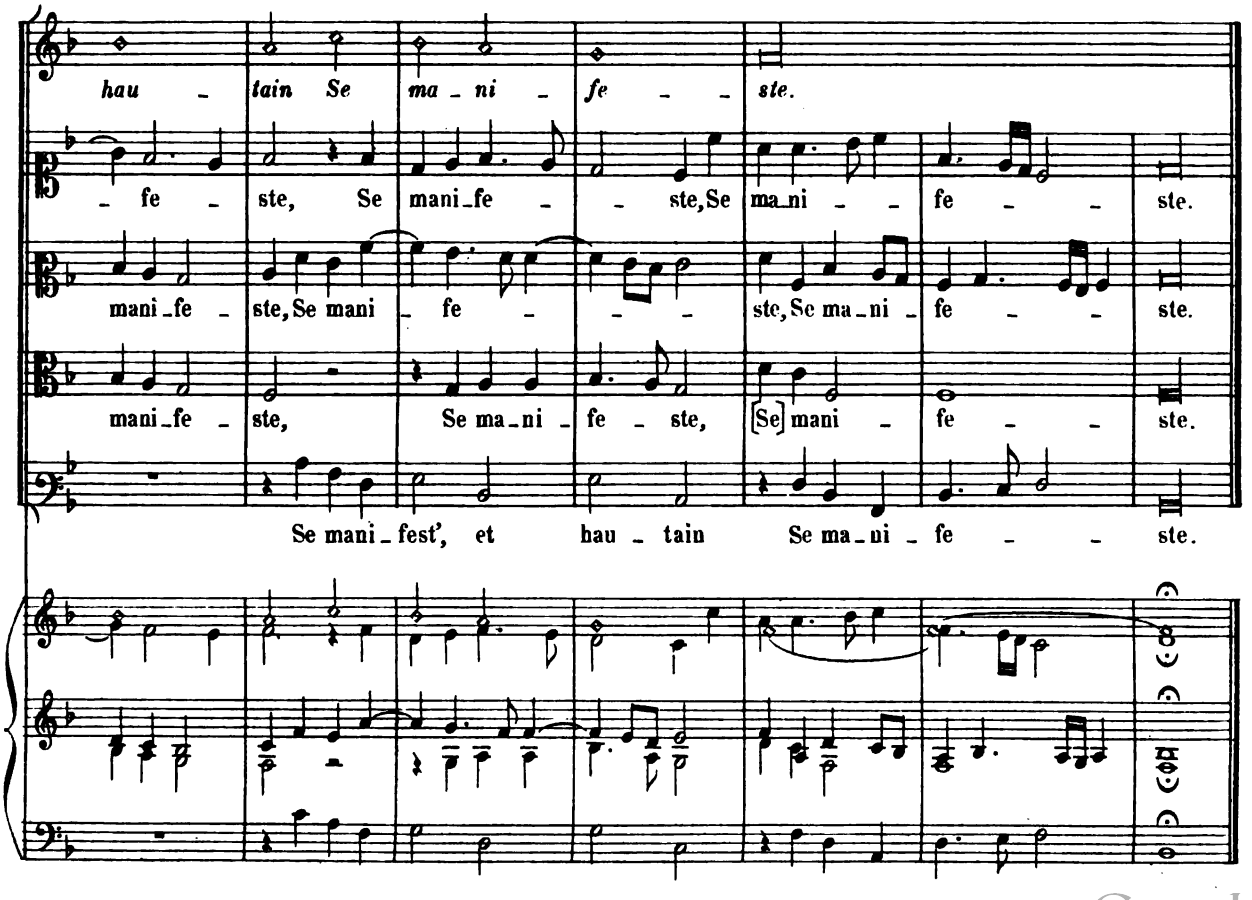
Digitized by Google





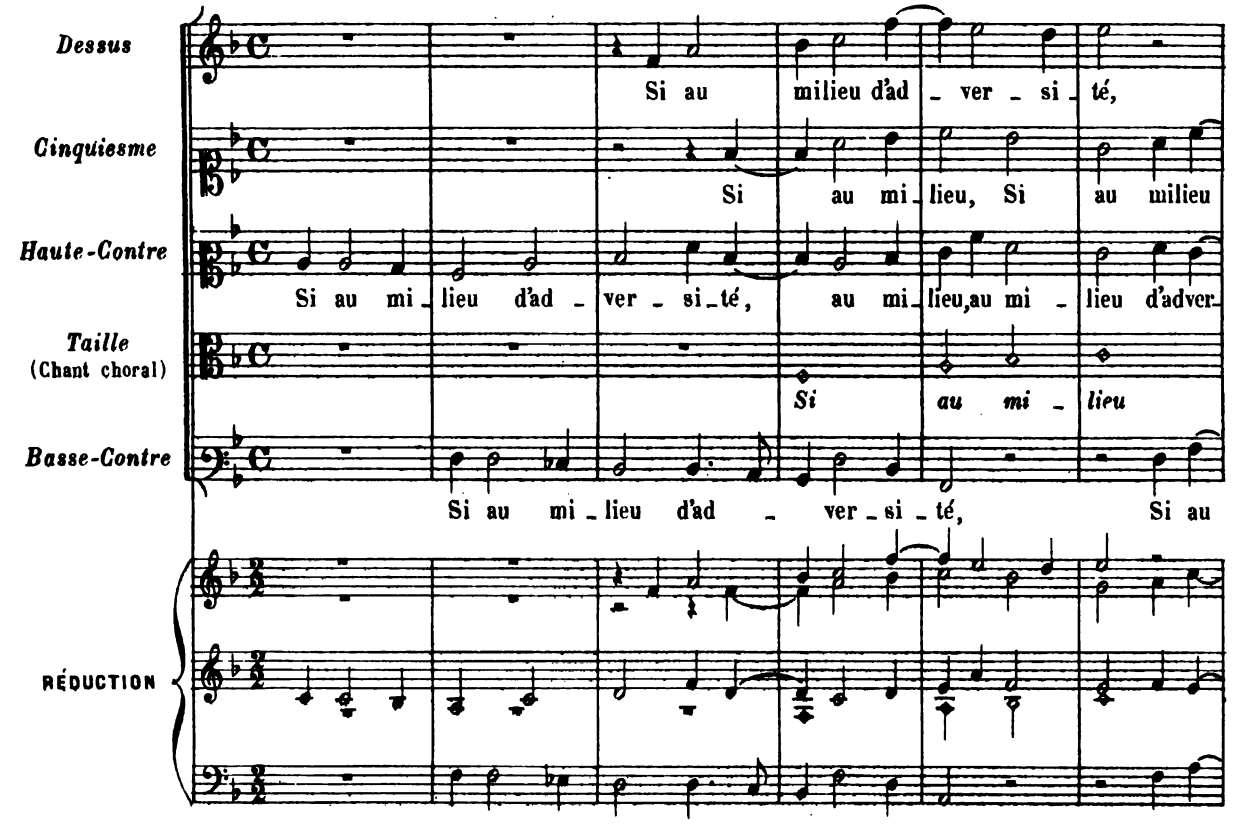
Digitized by Google

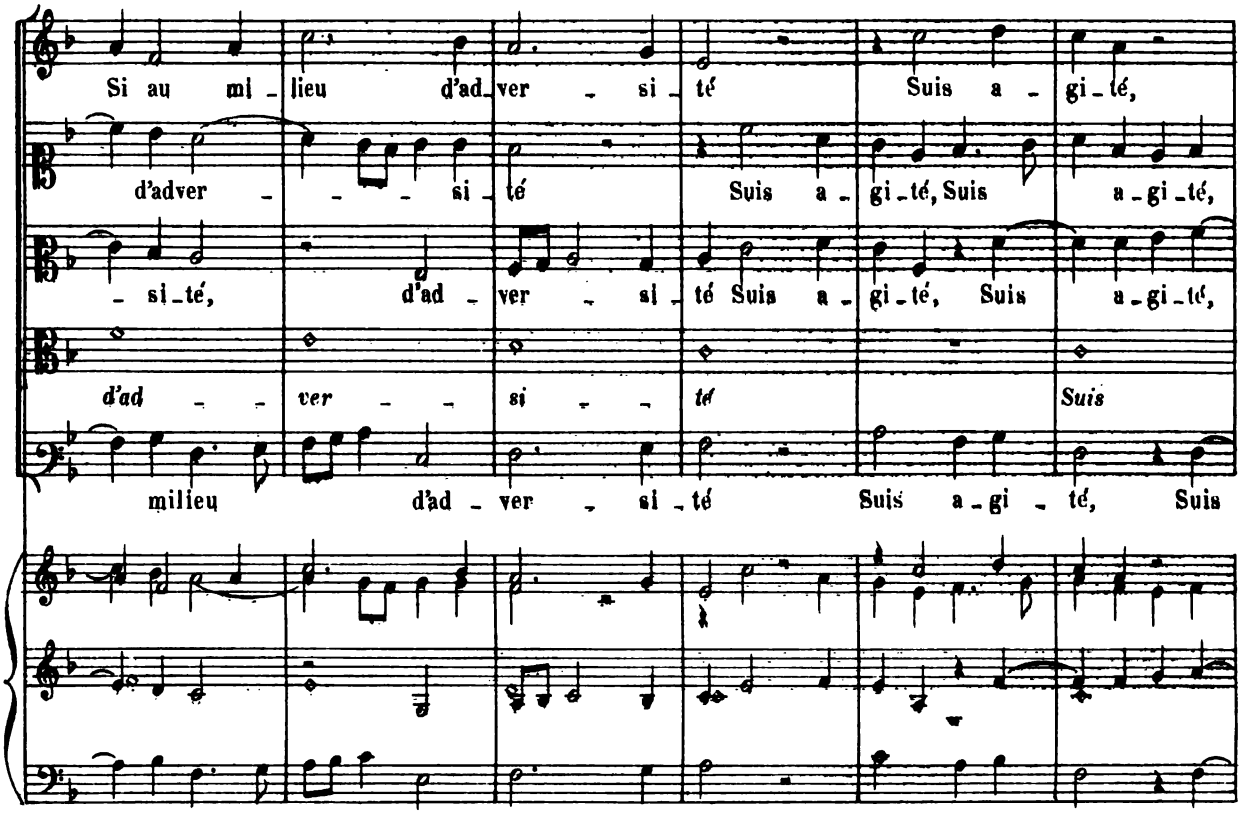




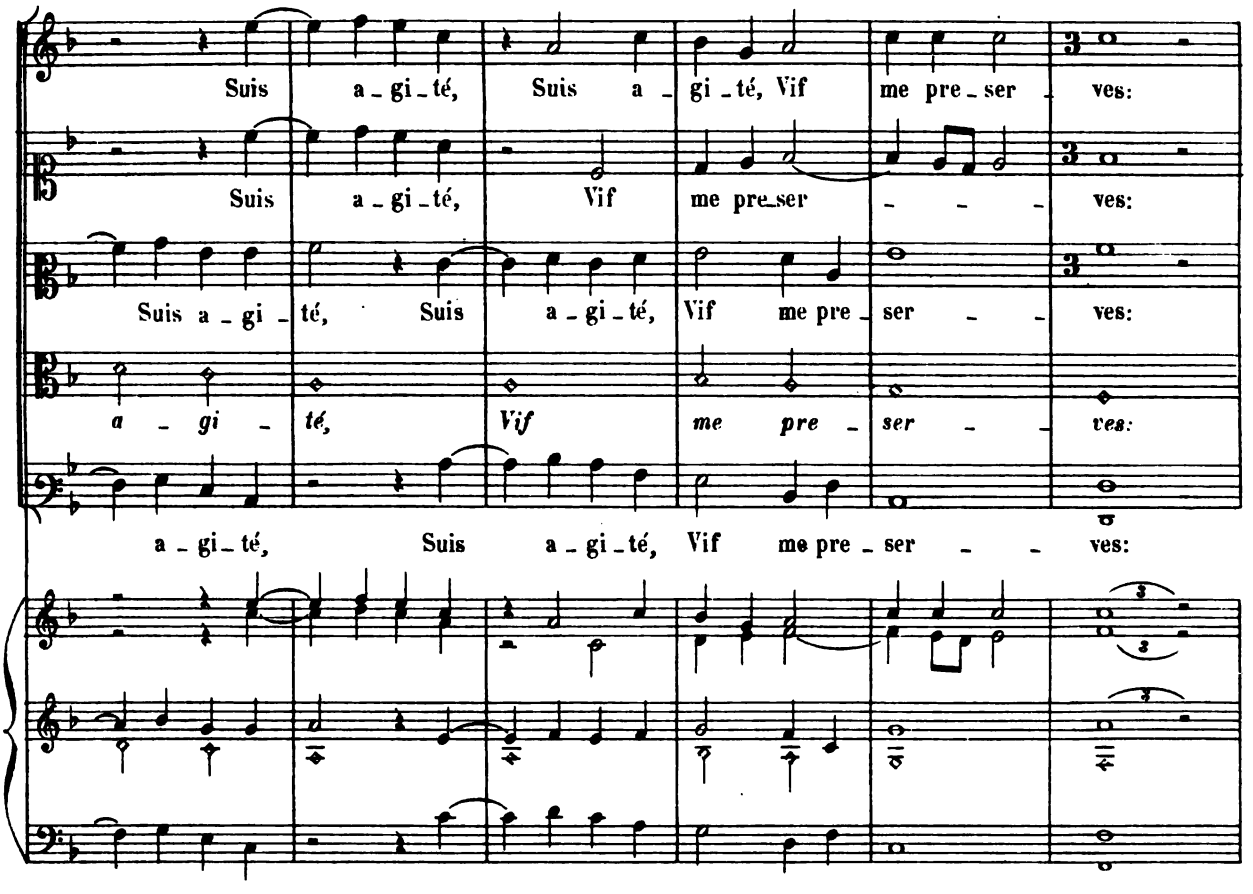
Digitized by Google

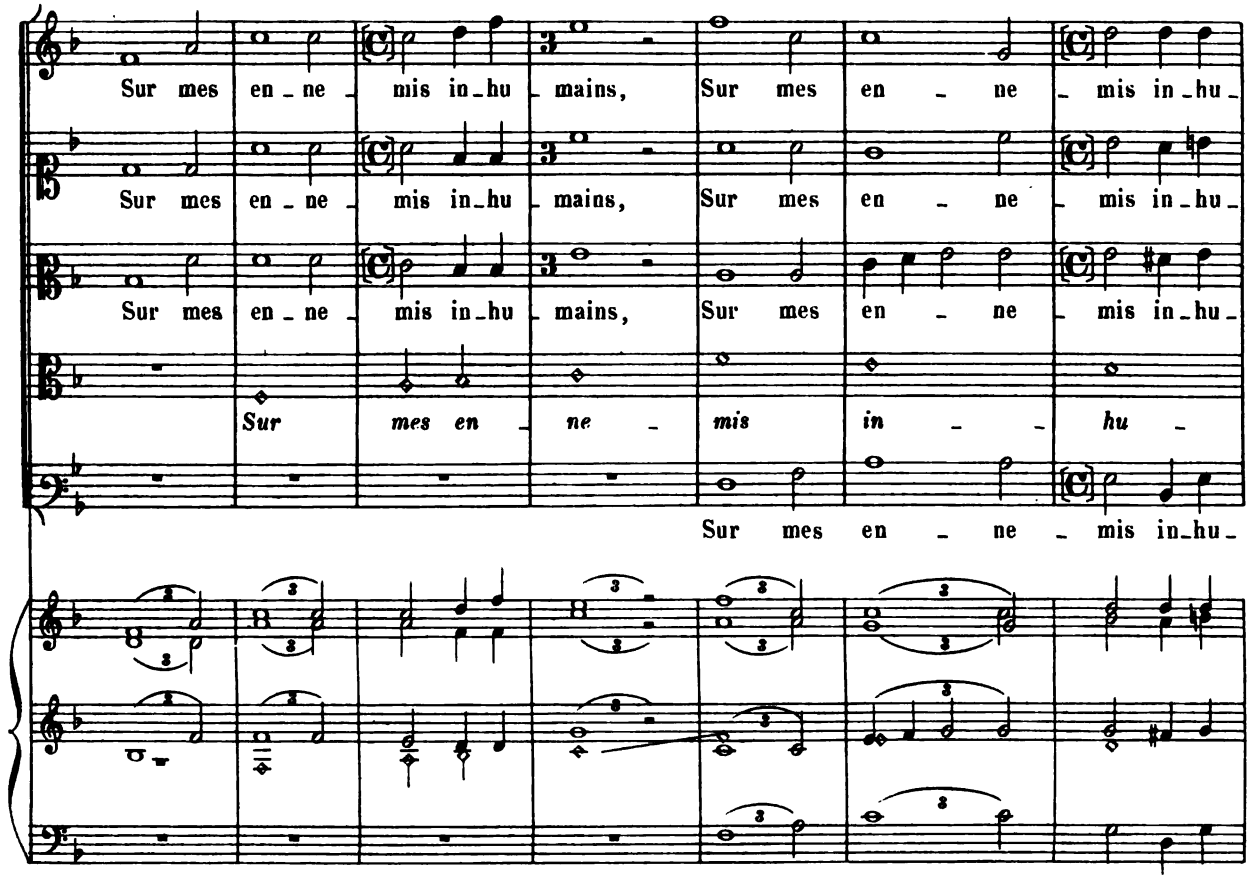
DERNIERE PARTIE, A 5



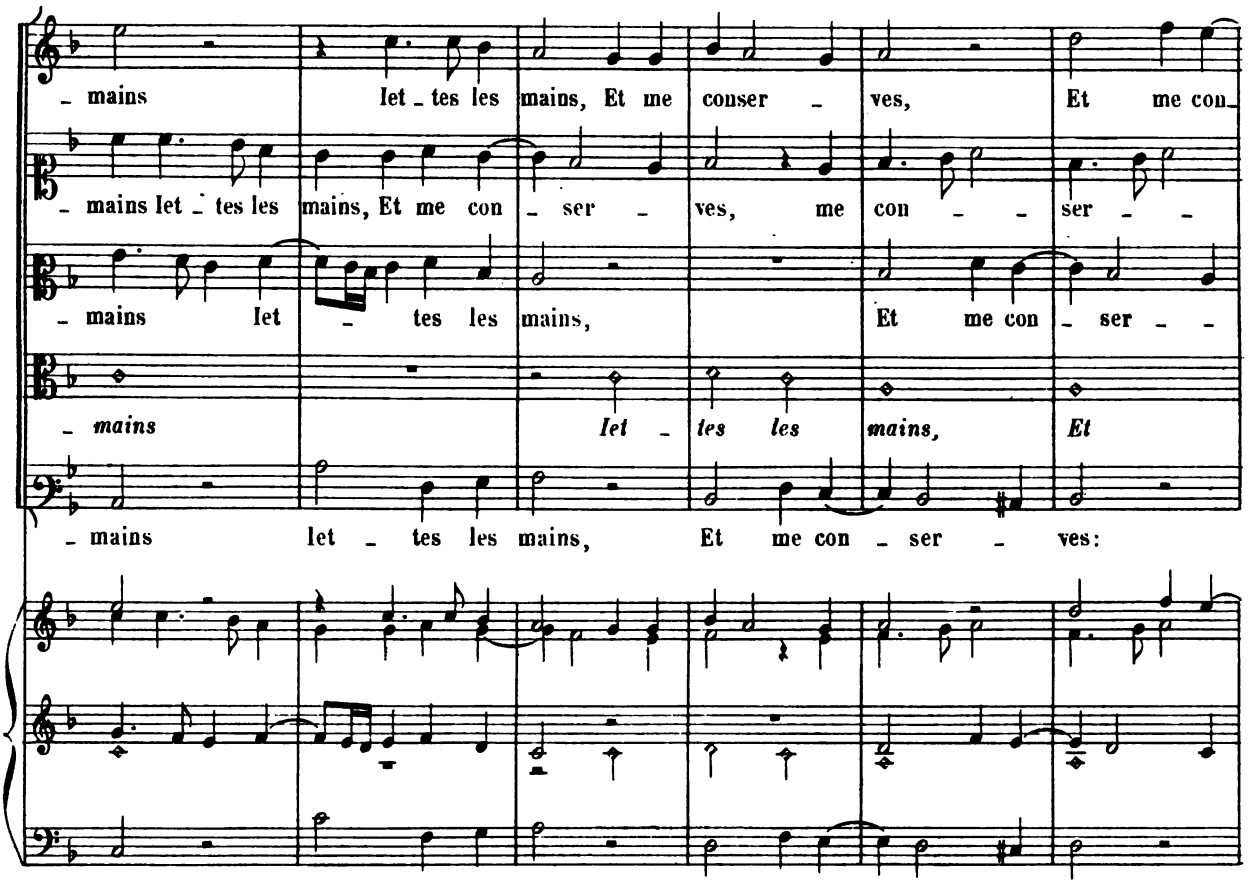


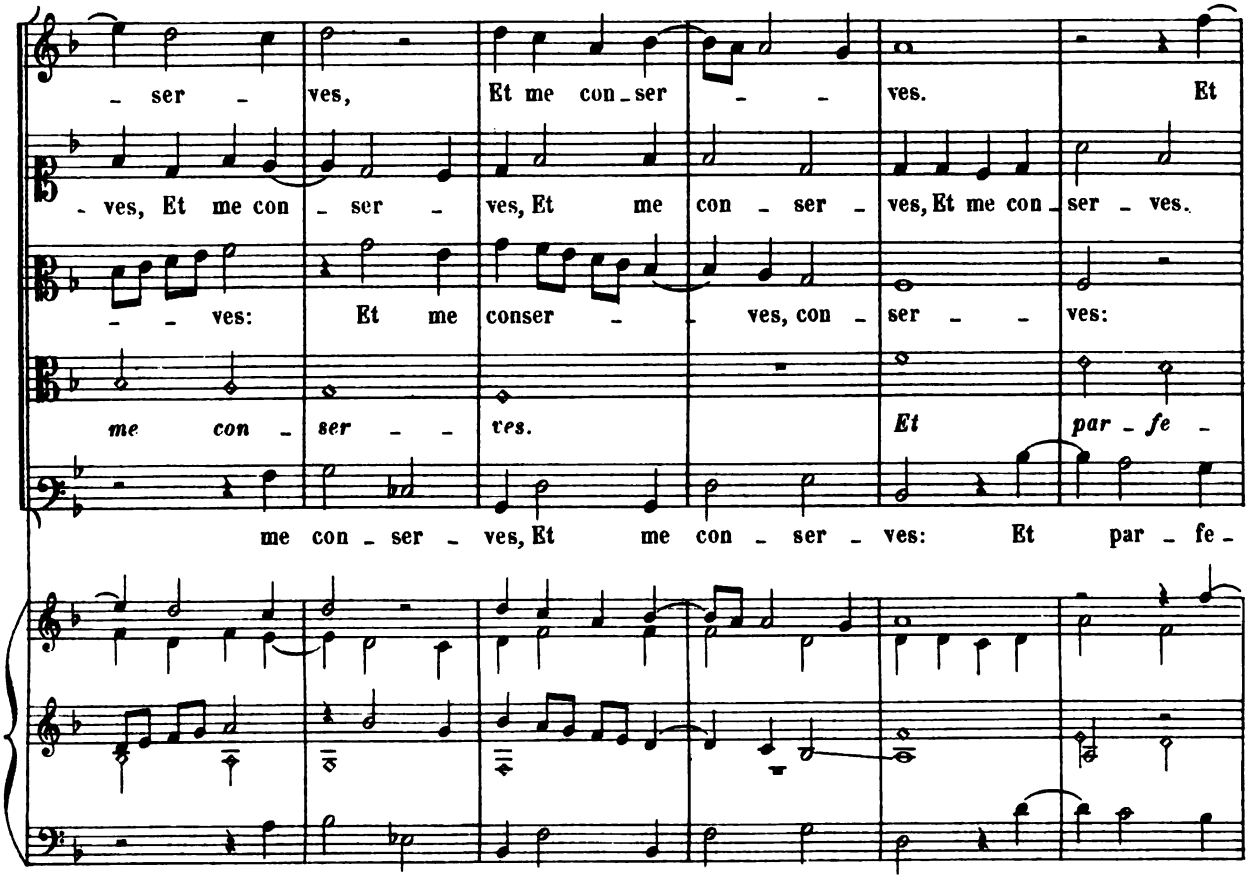
Digitized by Google



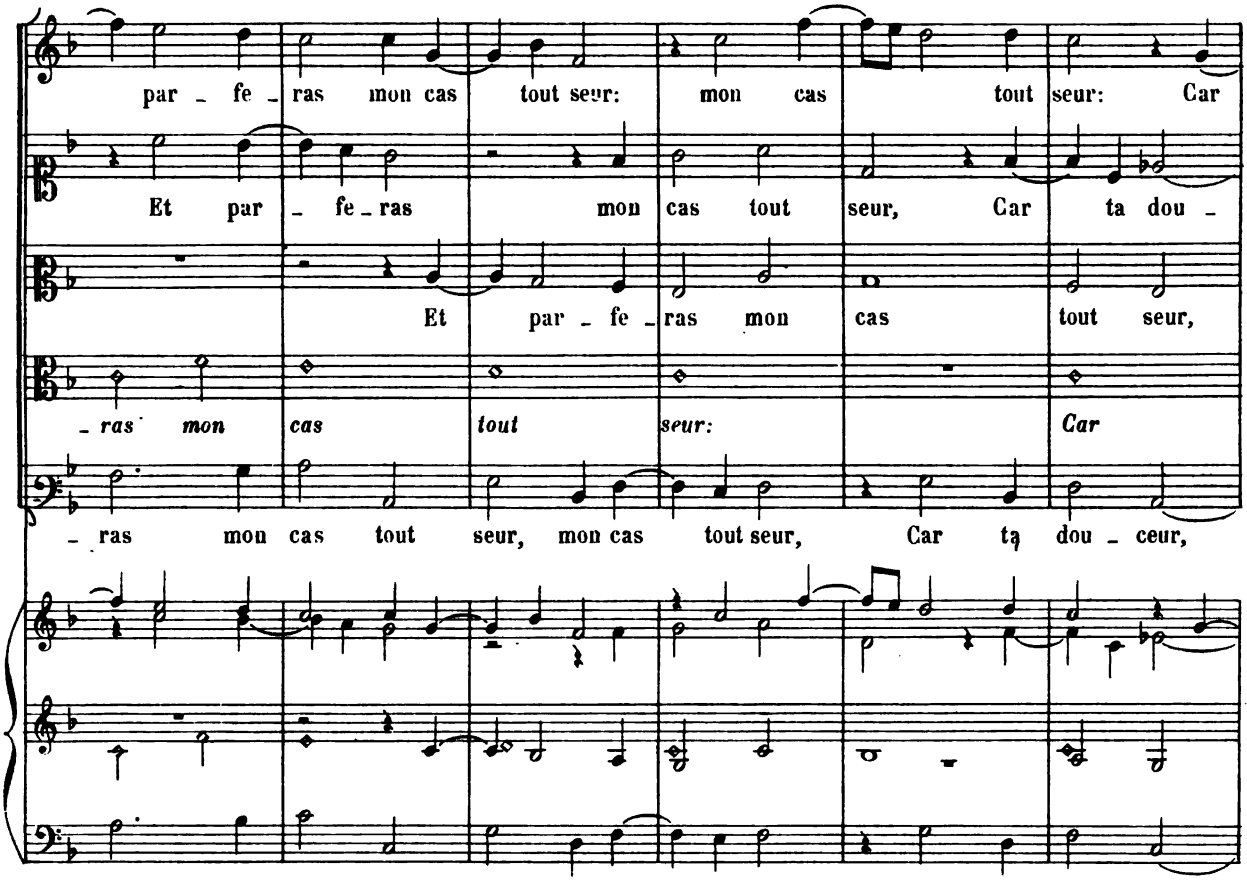


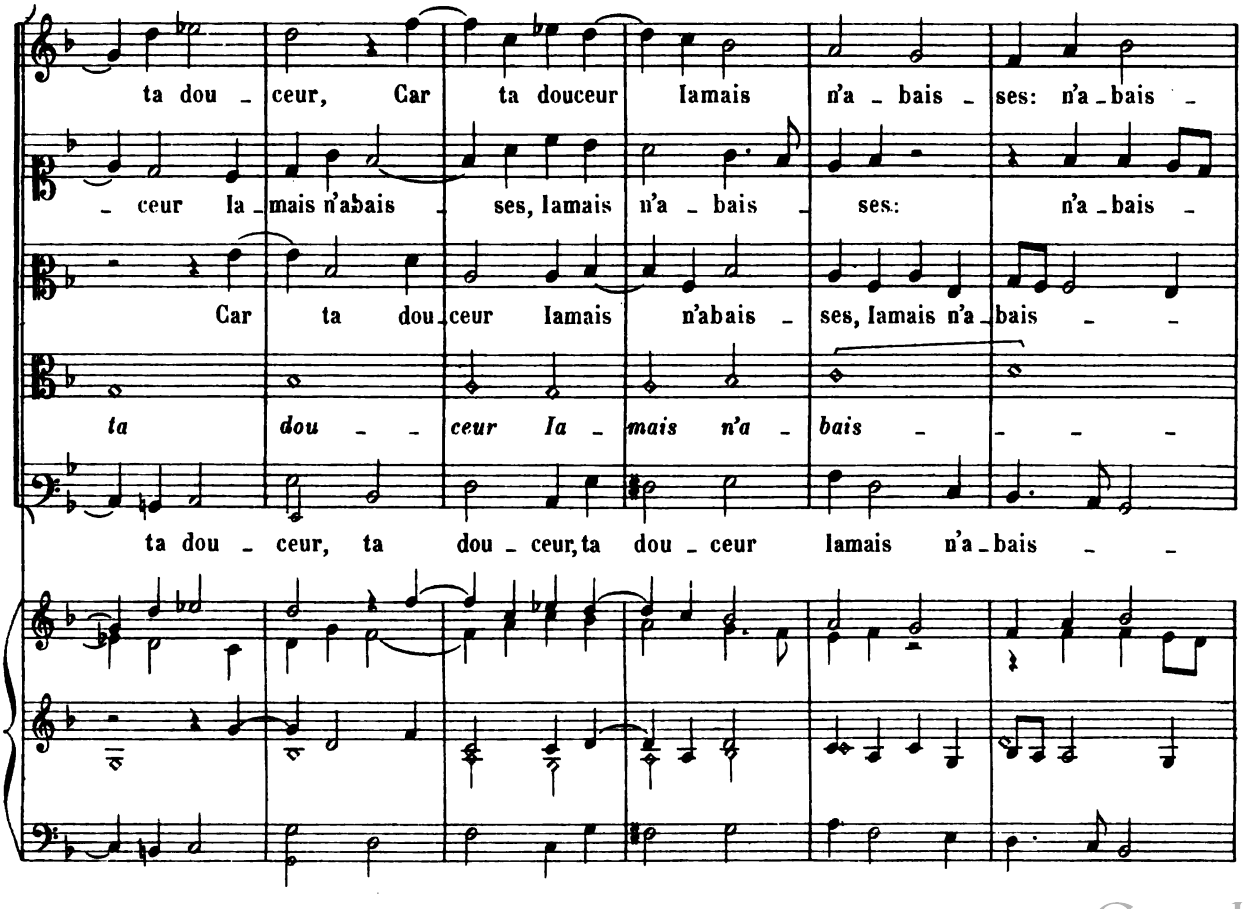
Digitized by Google



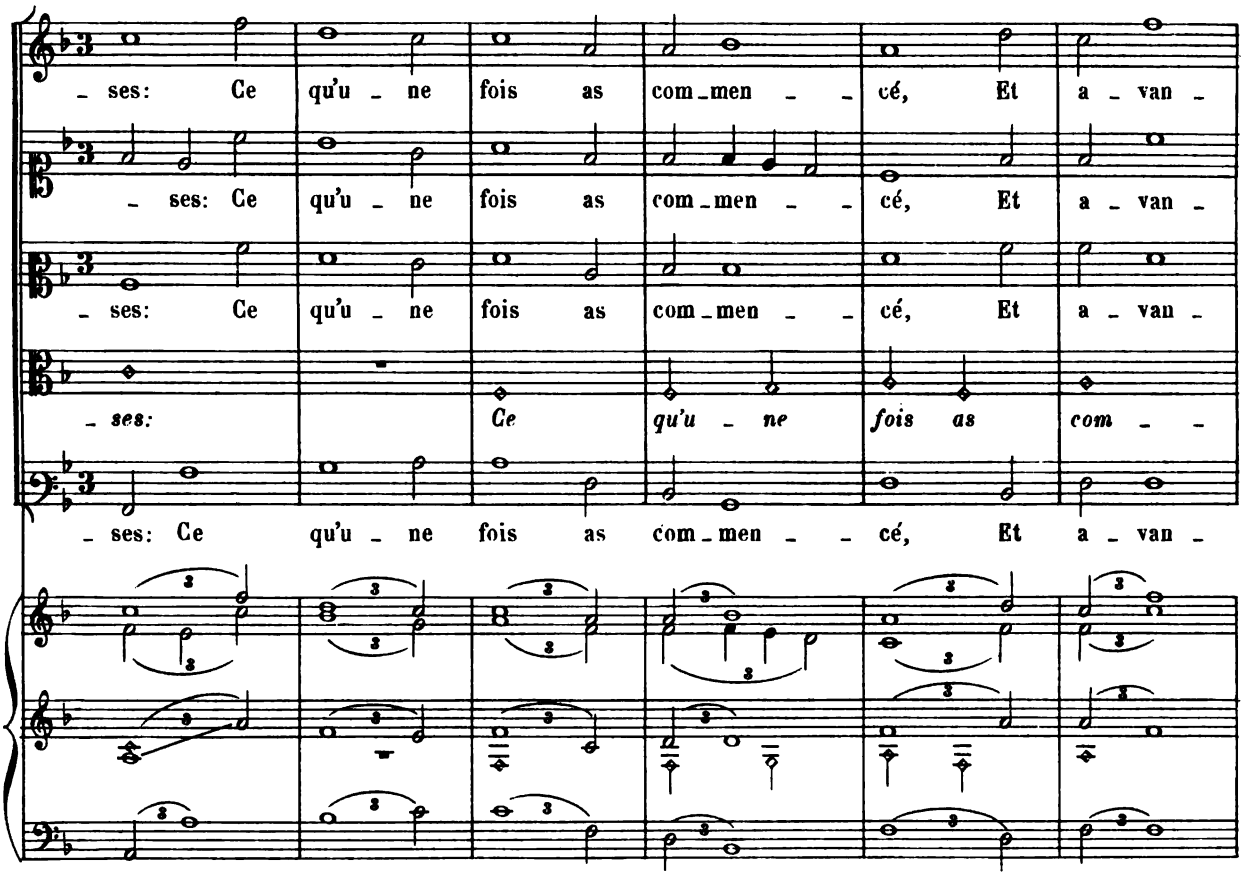


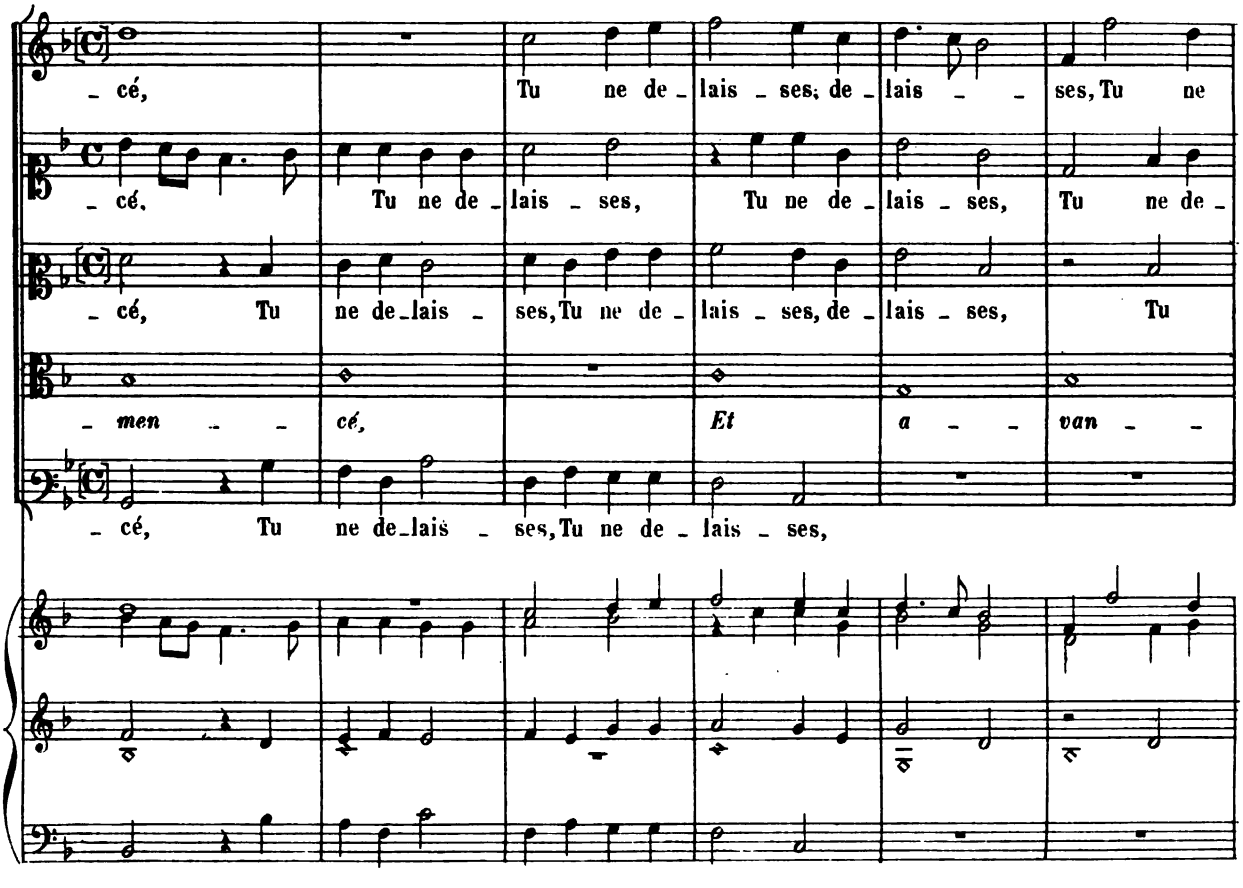
Digitized by Google



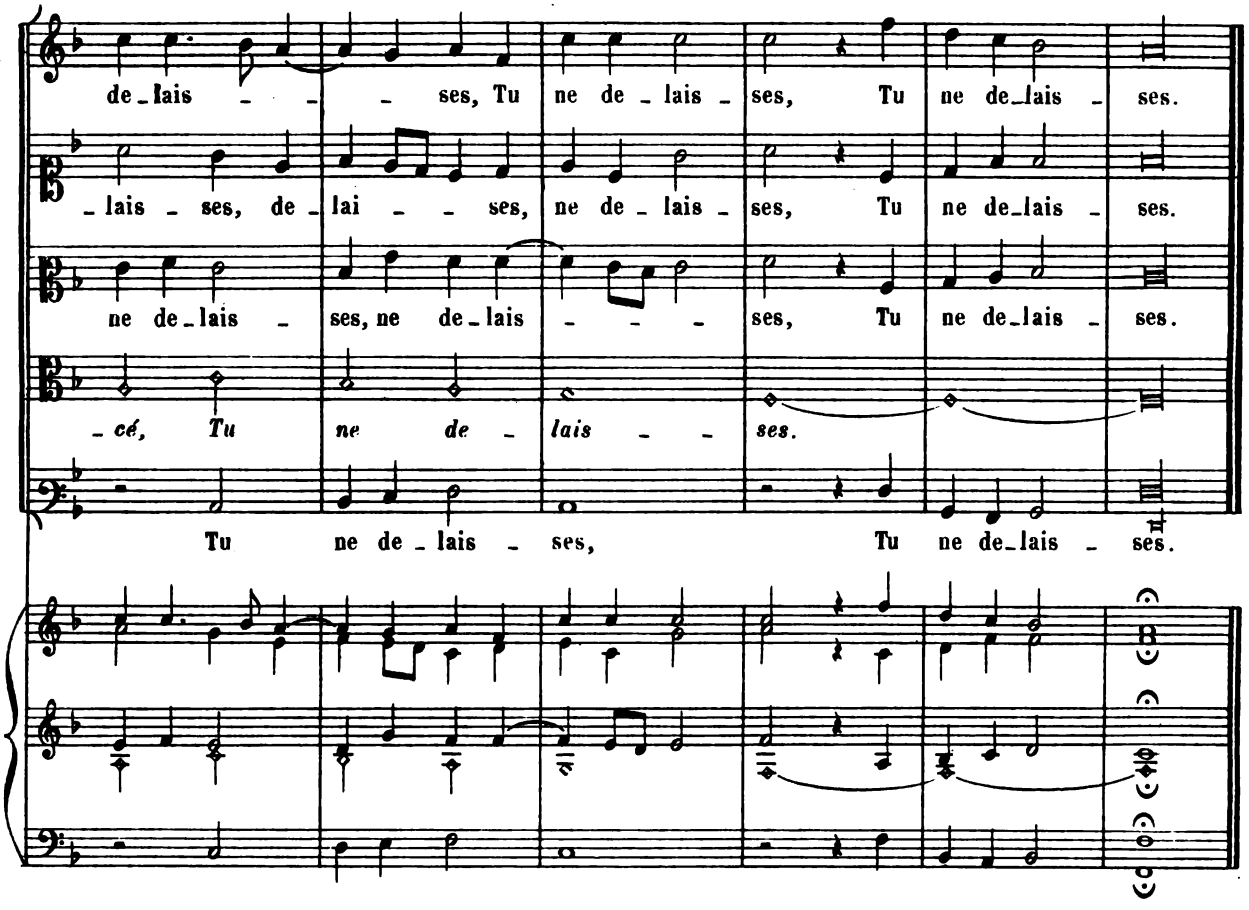


Digitized by Google





Digitized by Google

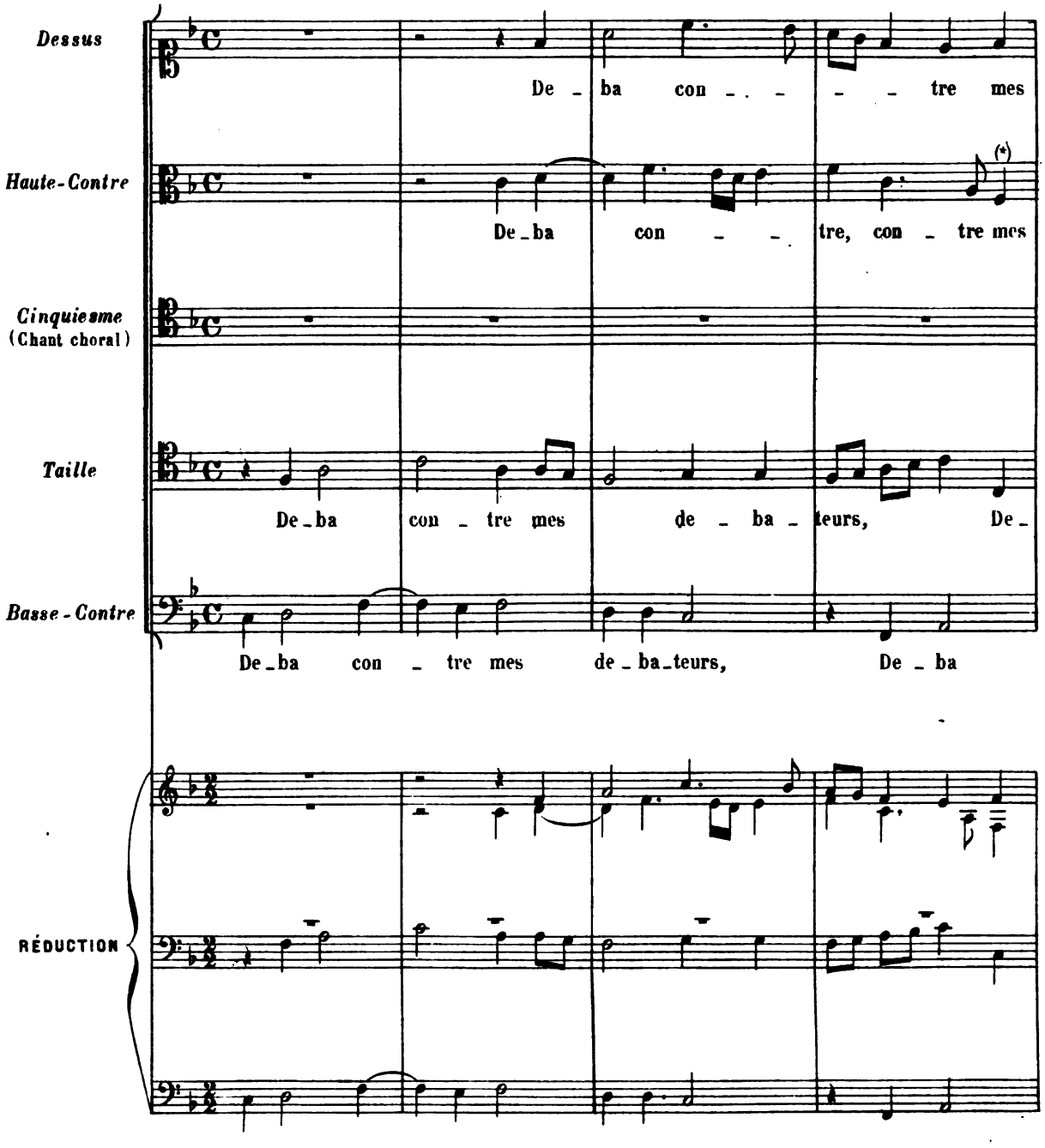


Digitized by Google

DU SECOND MODE, PLAGAL

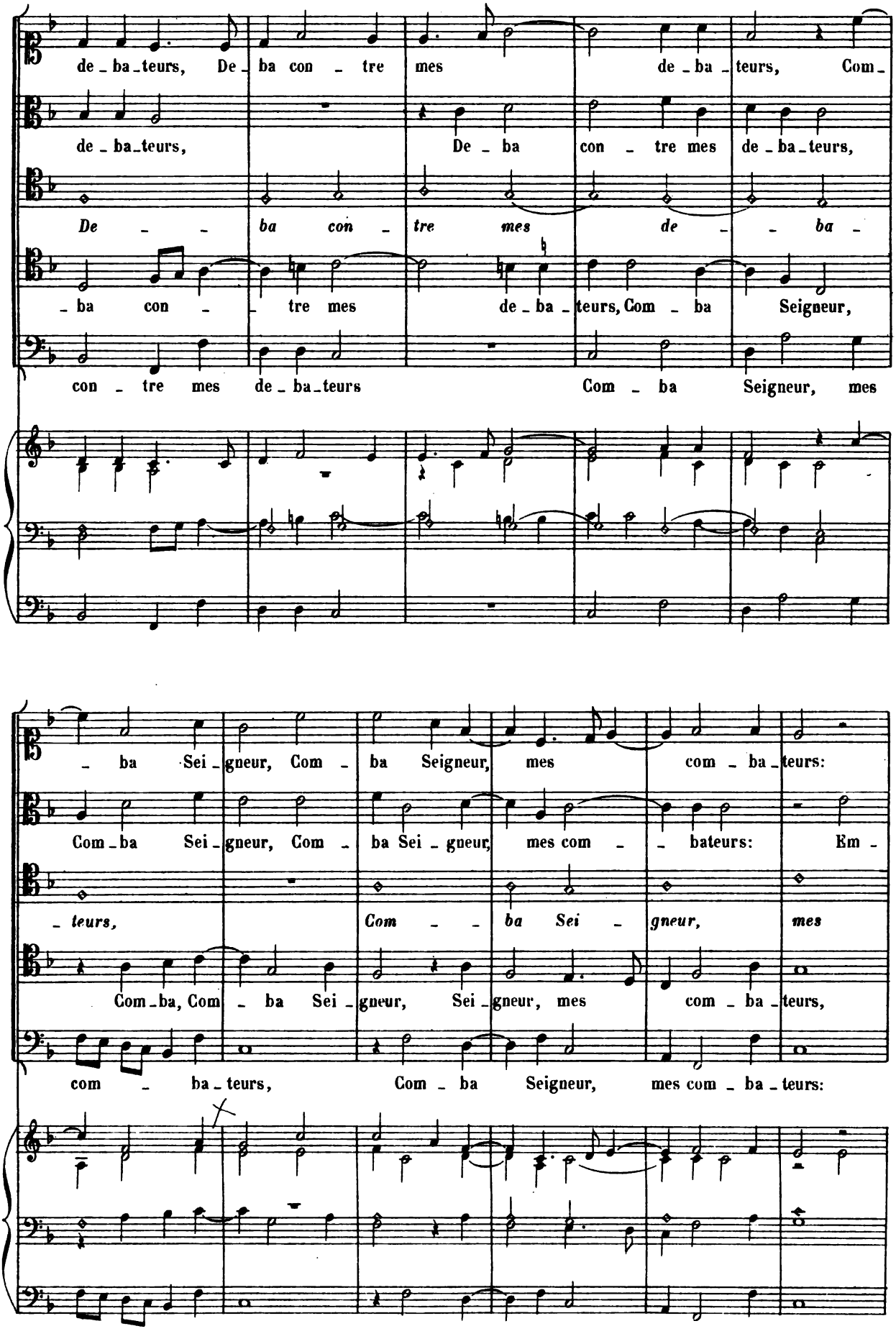
PSEAUME XXXV — Paroles de THÉODORE DE BÈZE

[Ire PARTIE], A 5

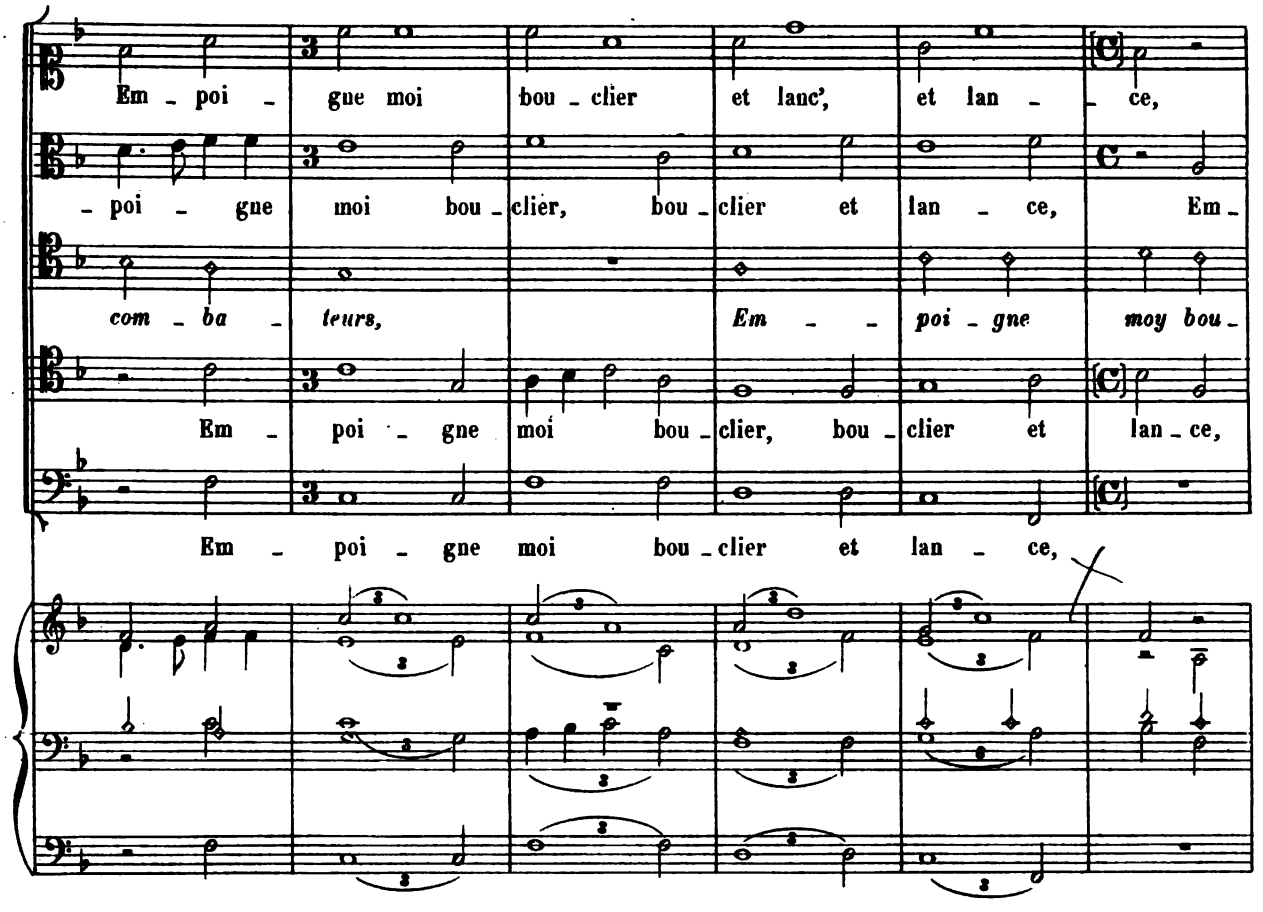


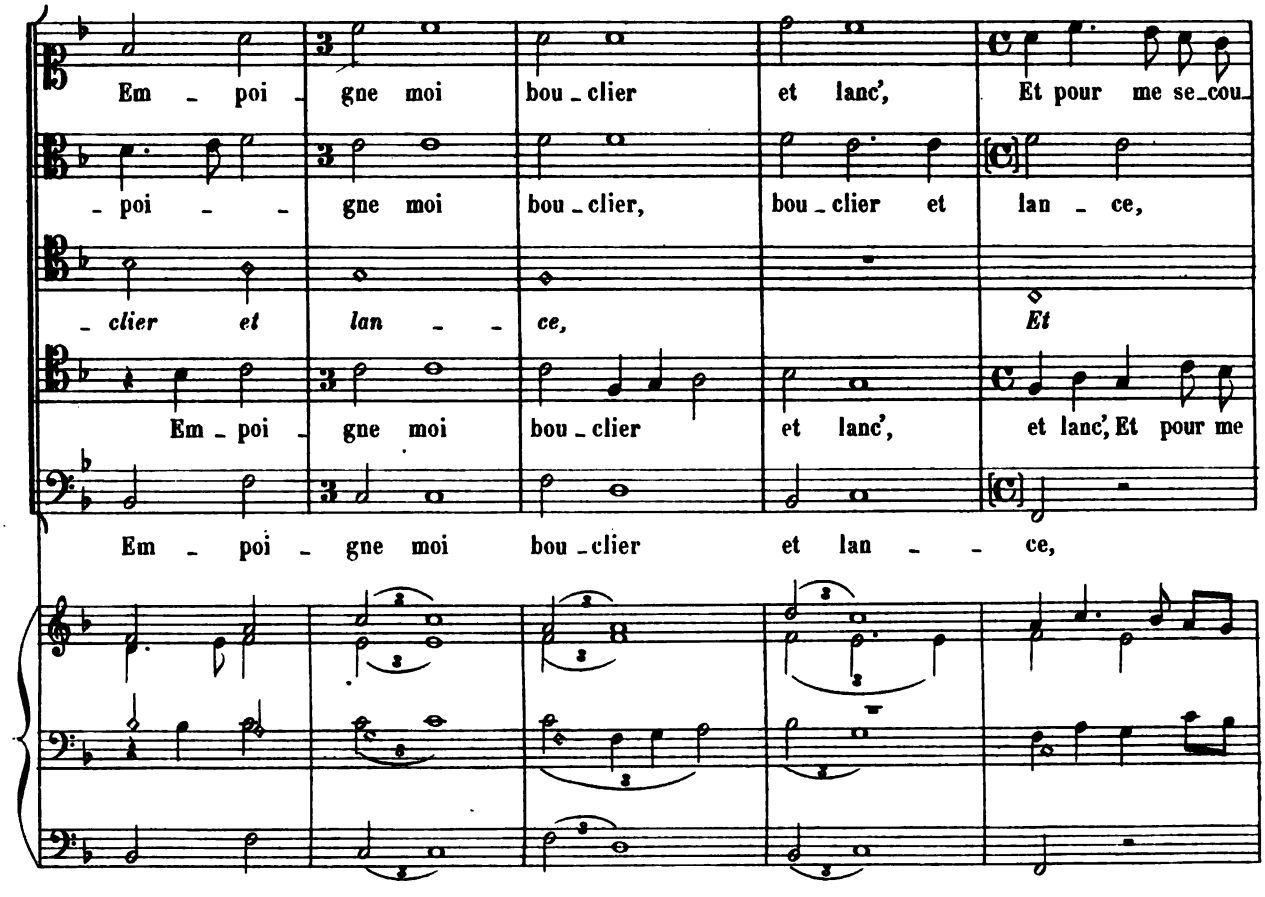
(*) Dans l'original:

Digitized by Google

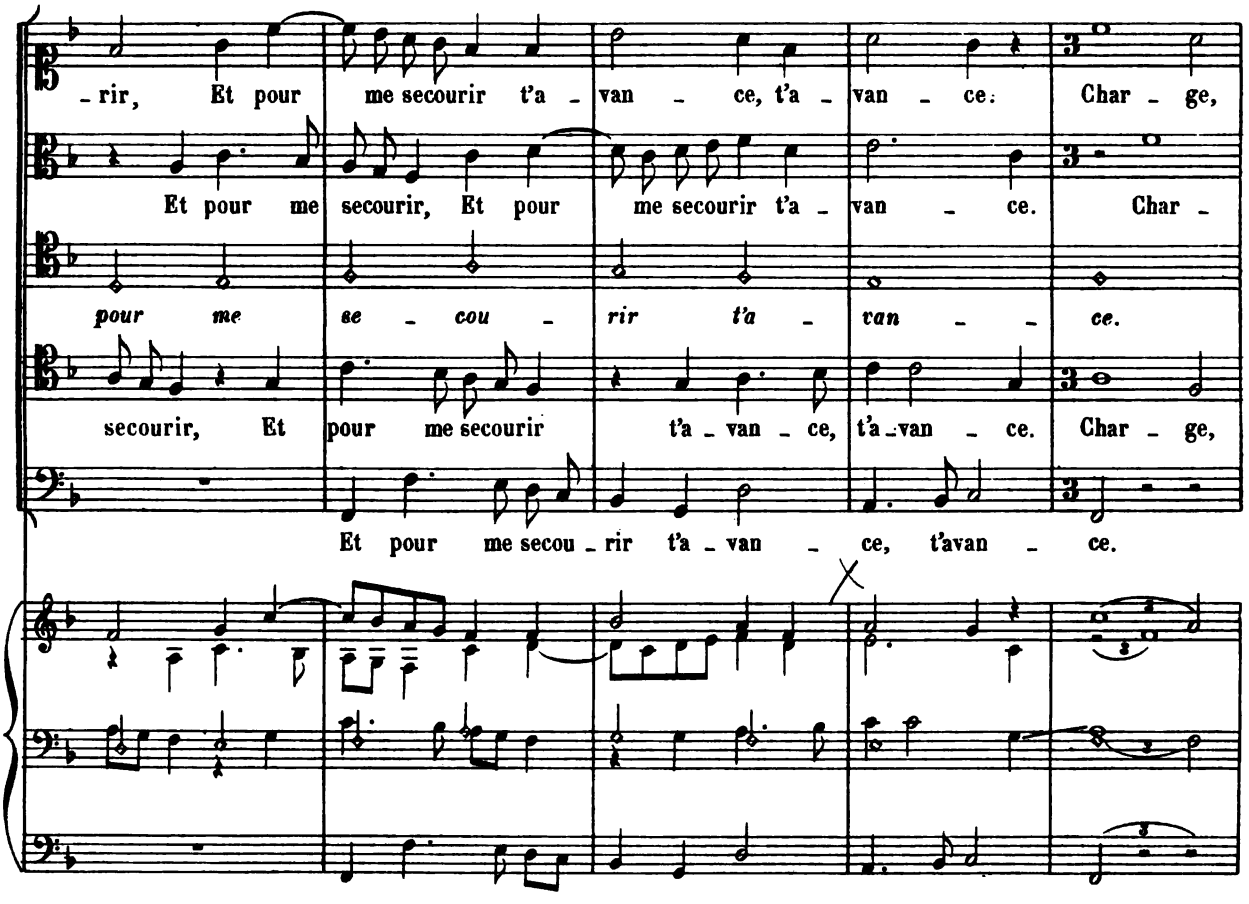


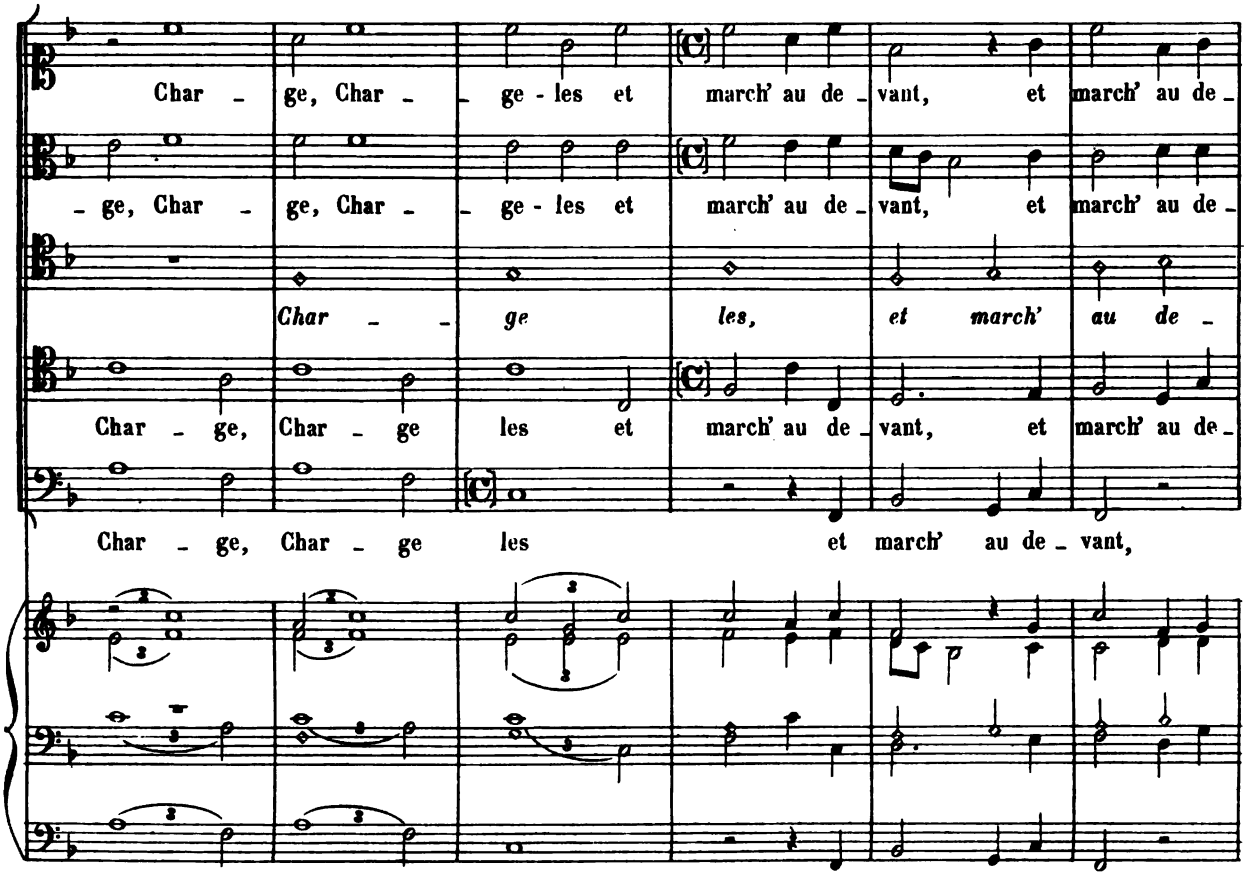
Digitized by Google



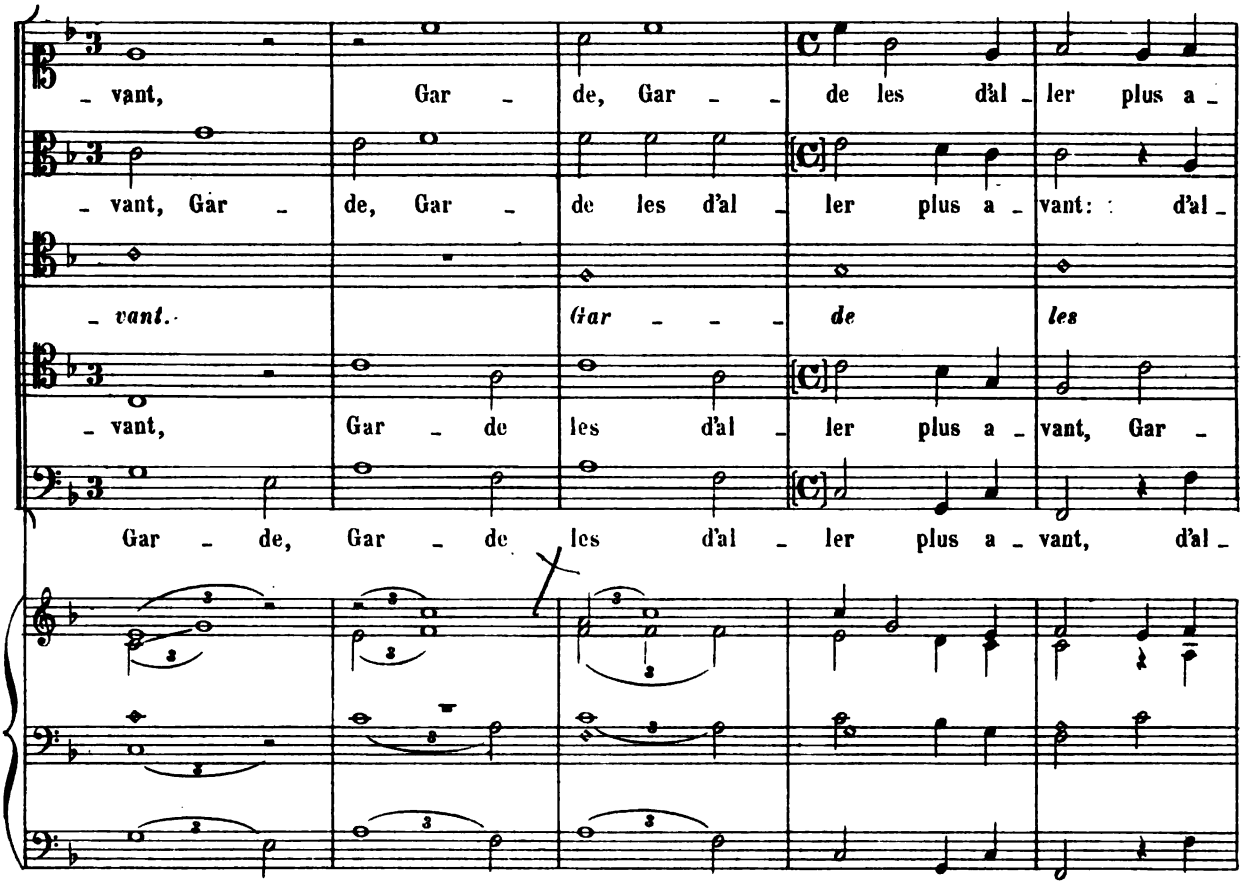


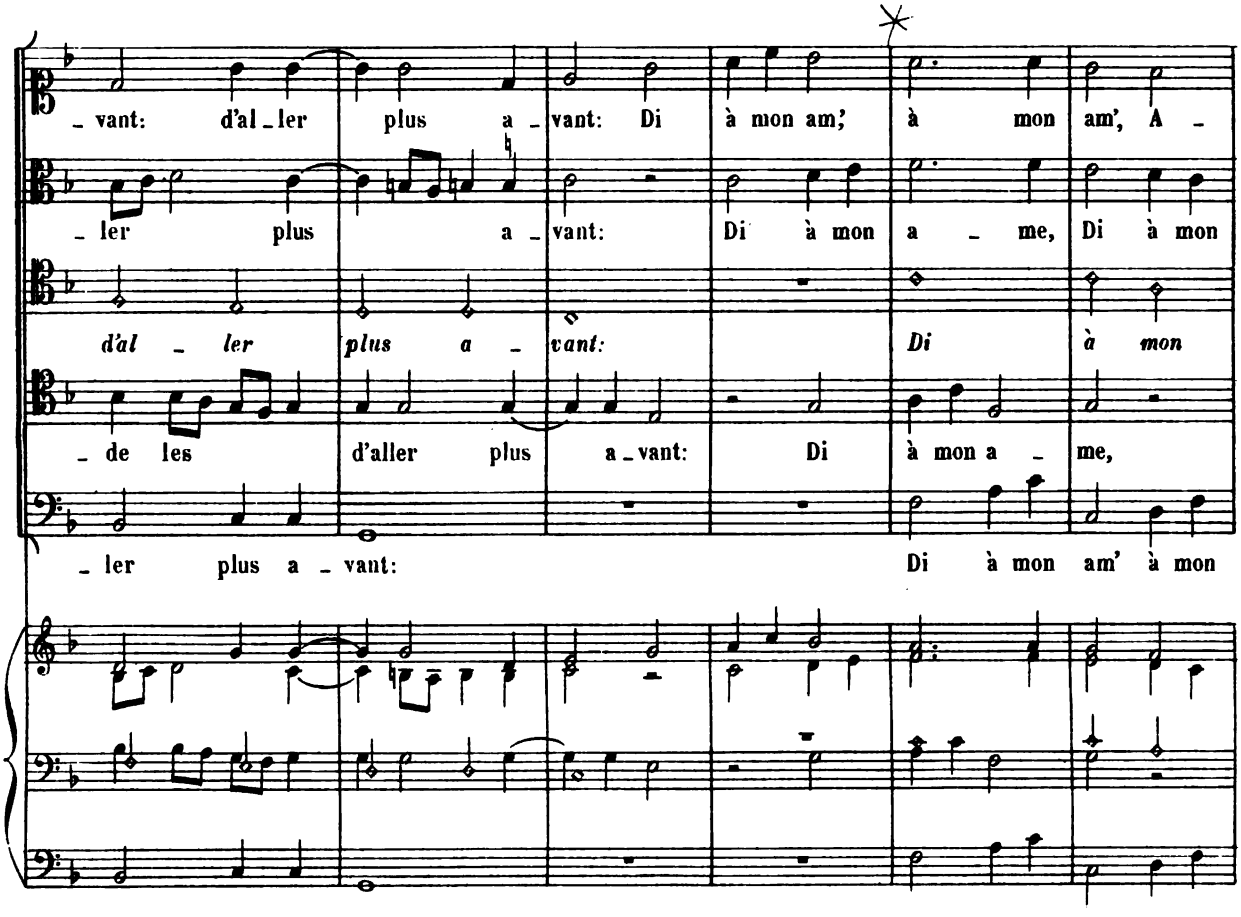
Digitized by Google



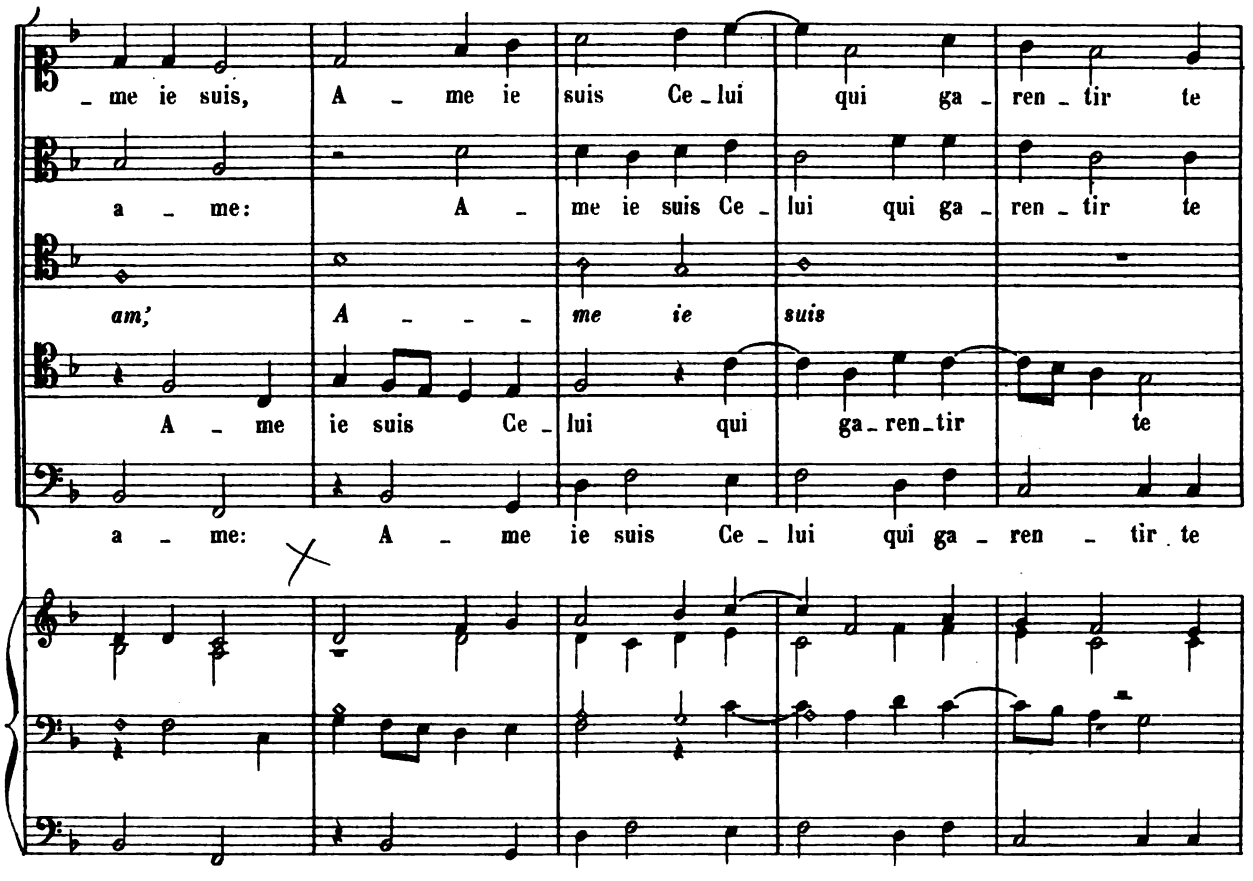


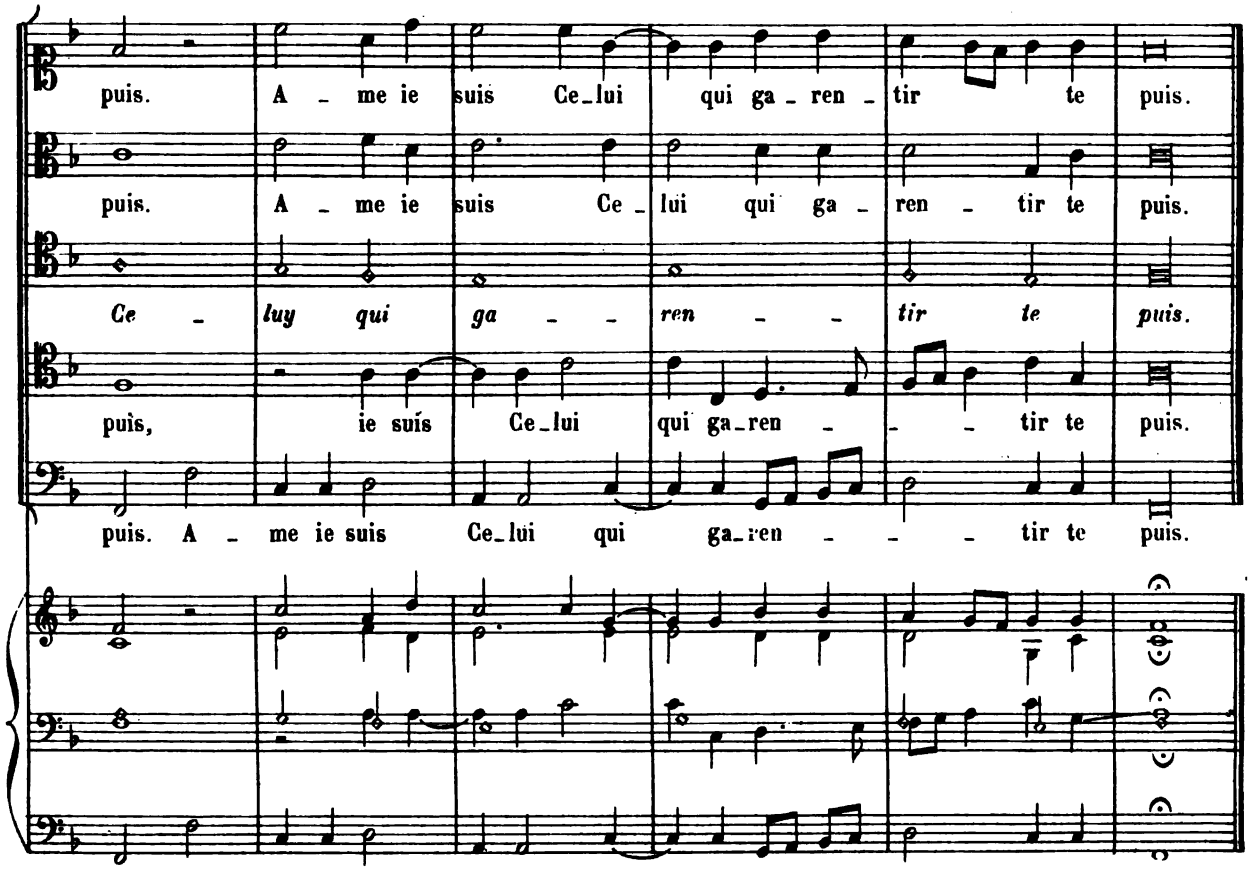
Digitized by Google





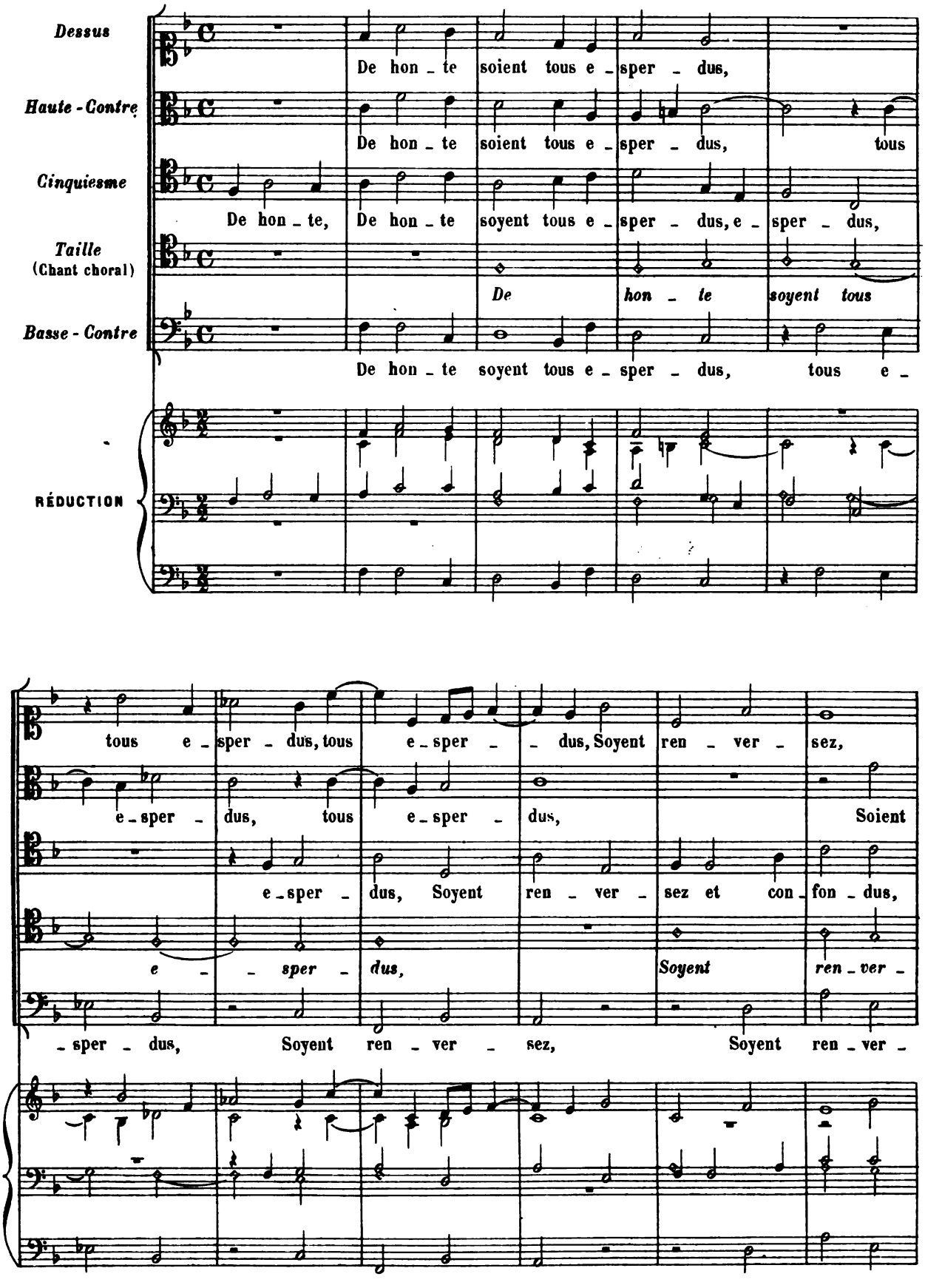
Digitized by Google



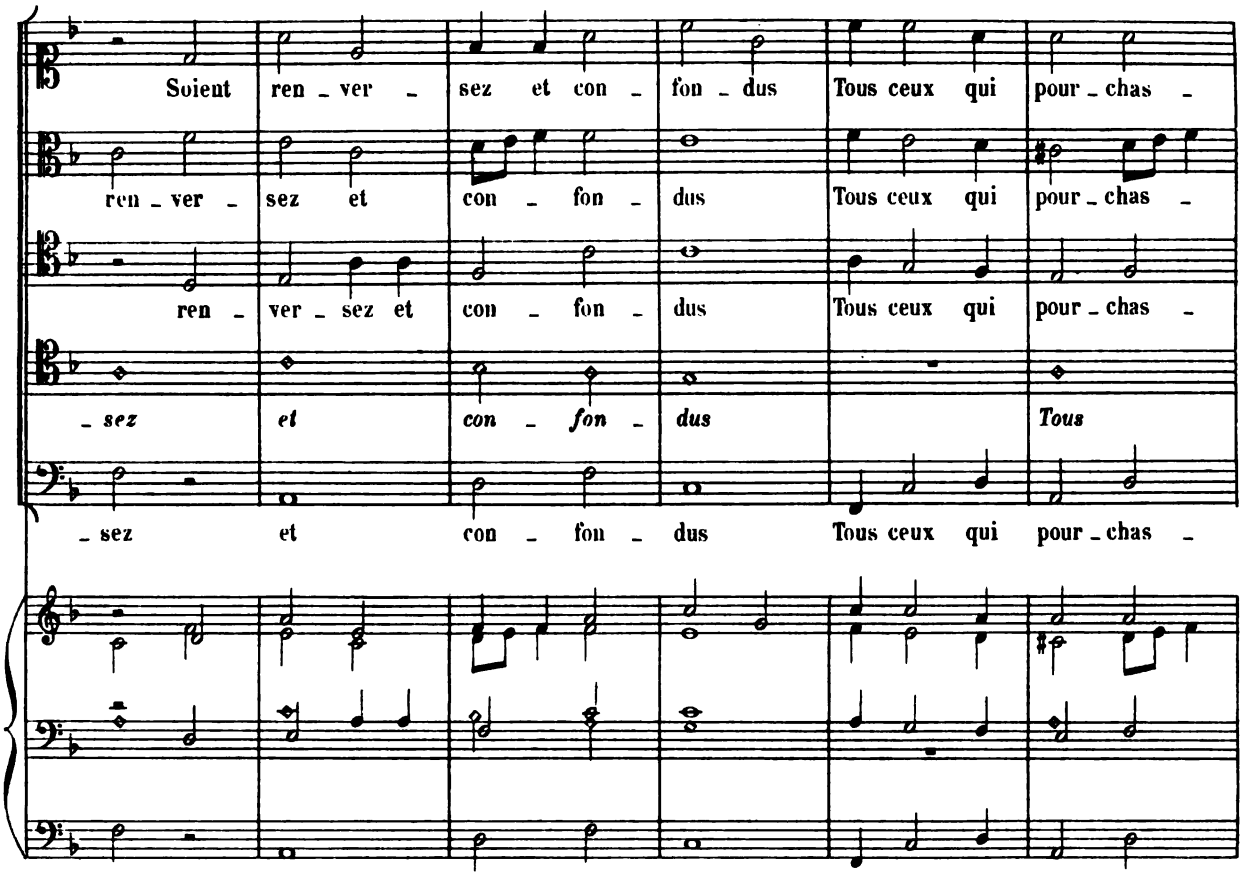


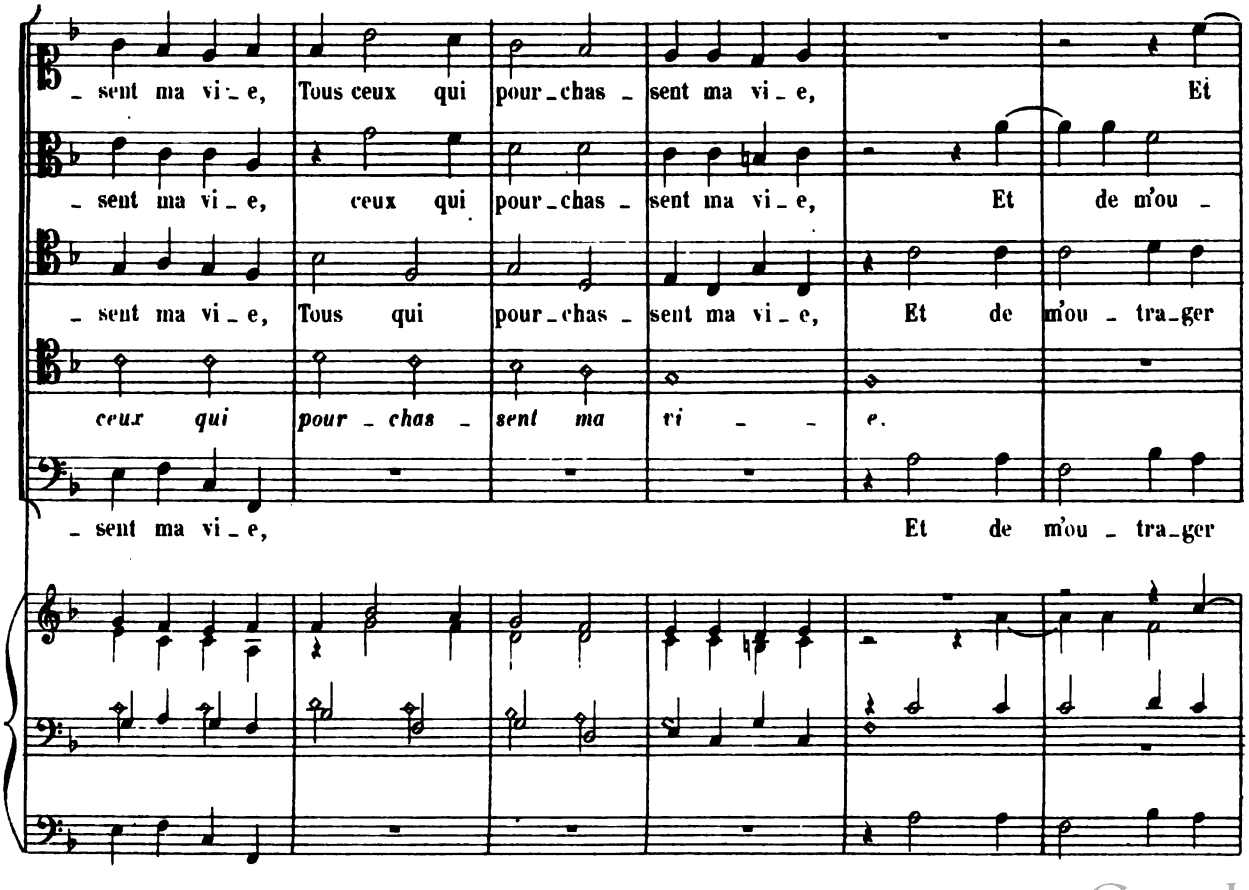
Digitized by Google

SECONDE PARTIE, A 5

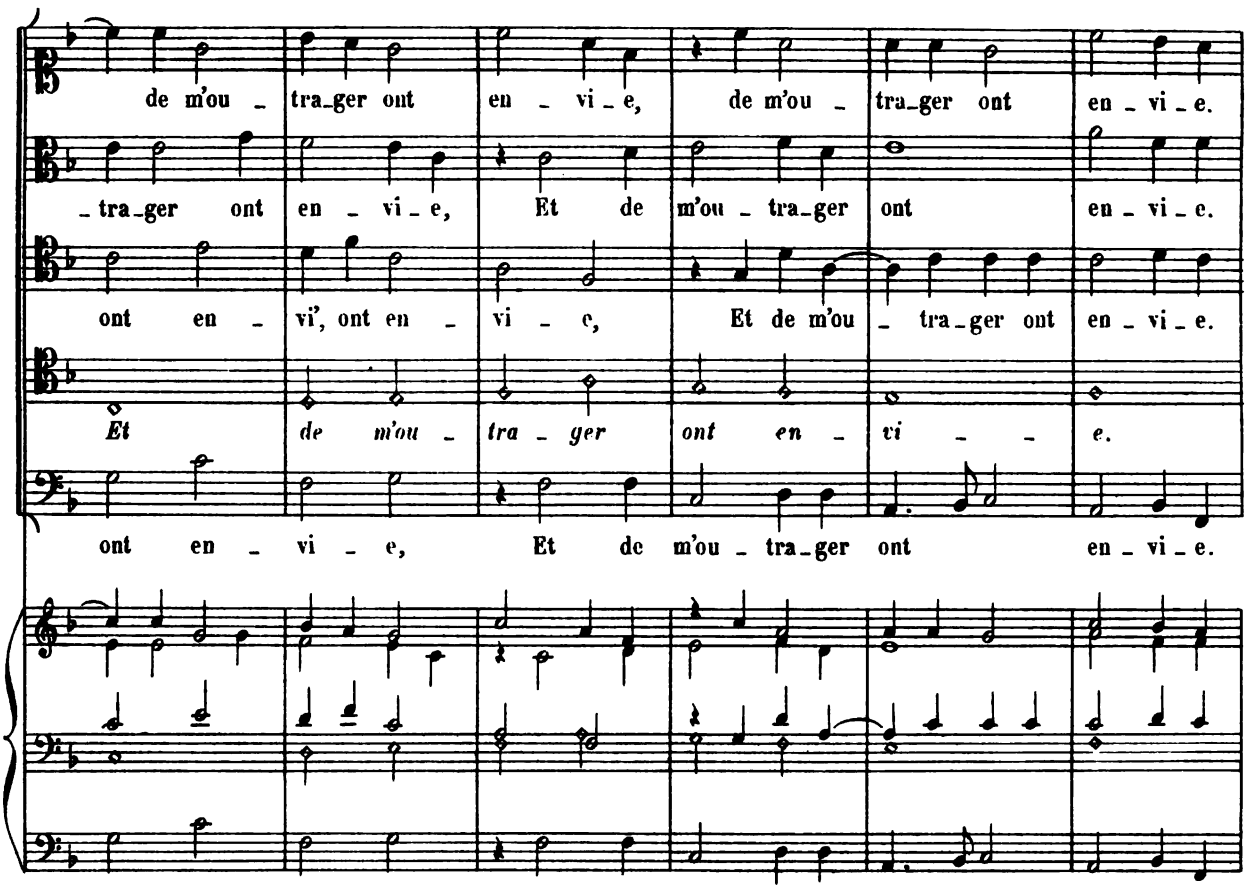


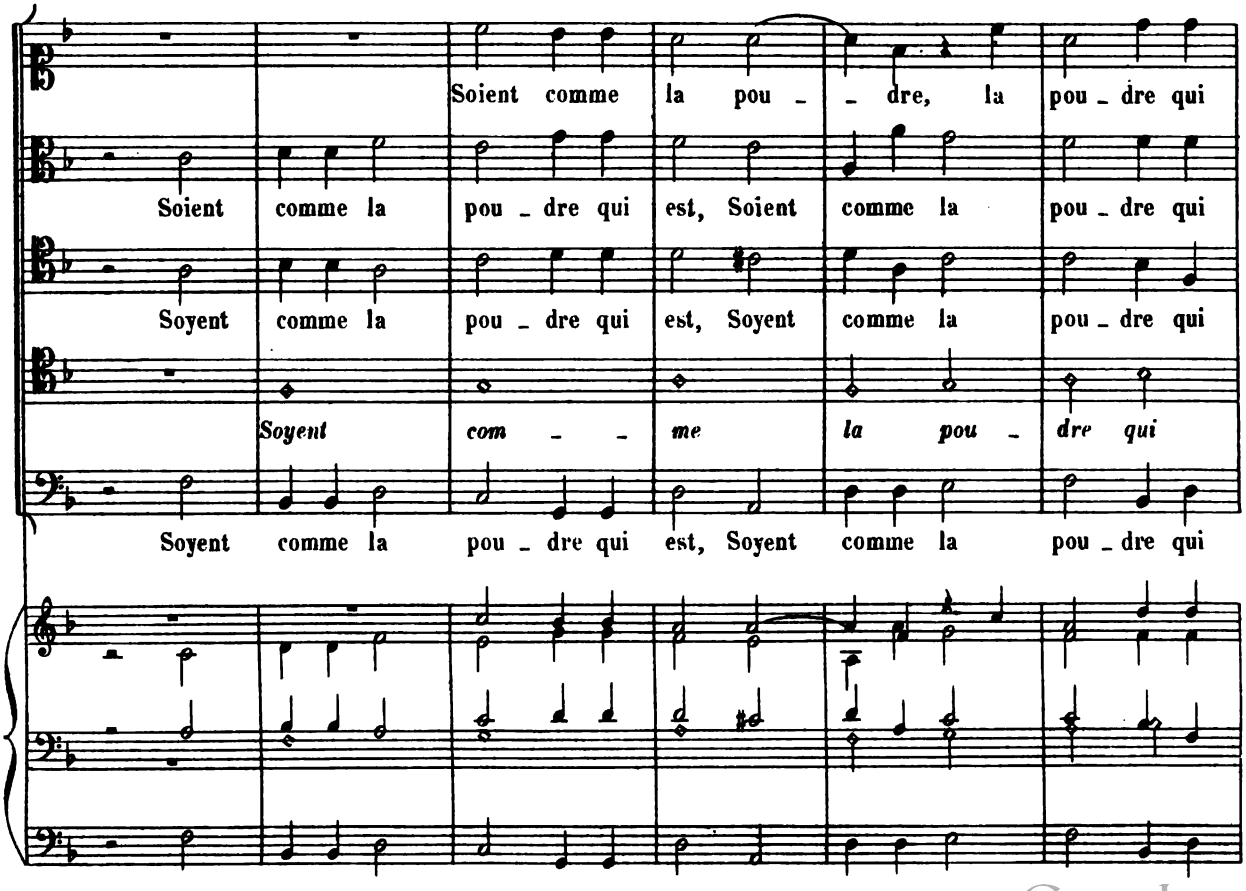
Digitized by Google



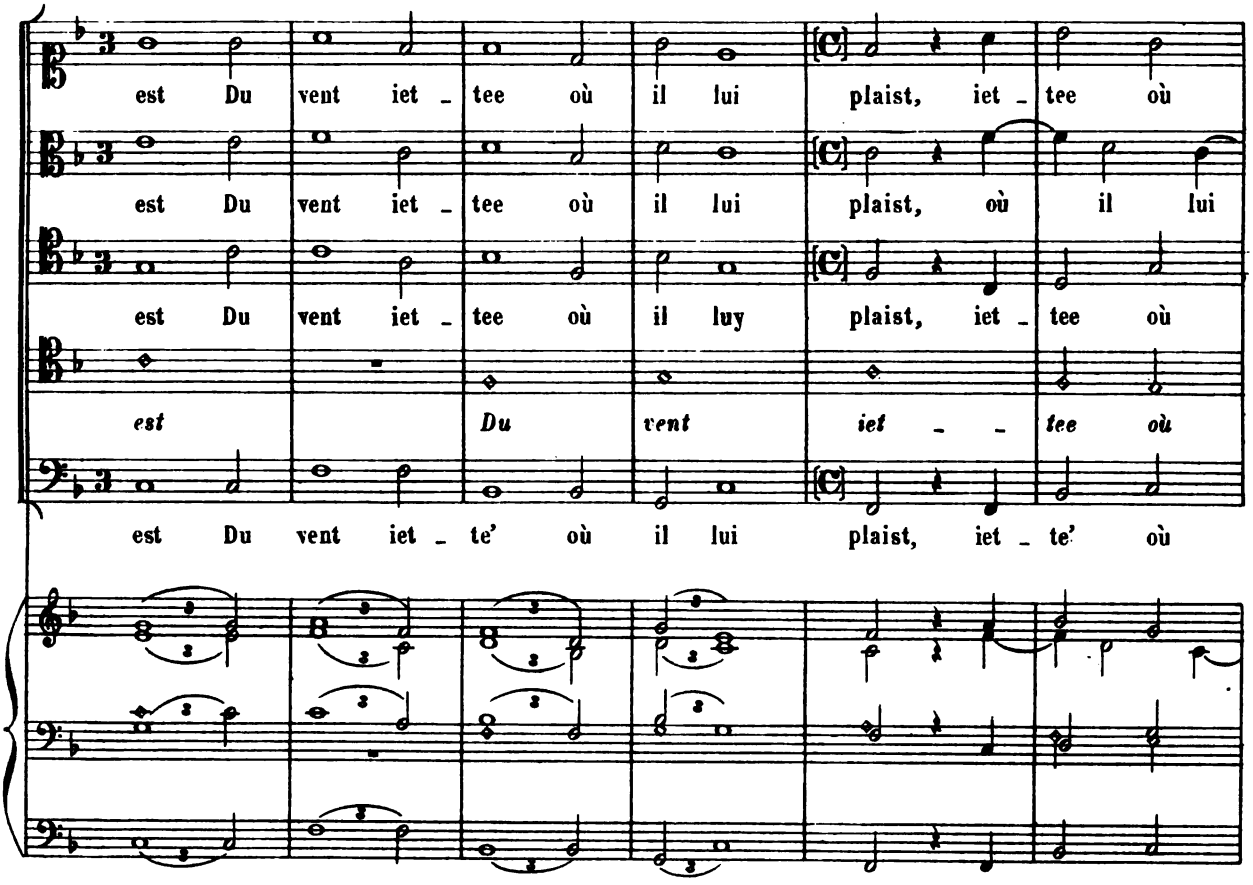


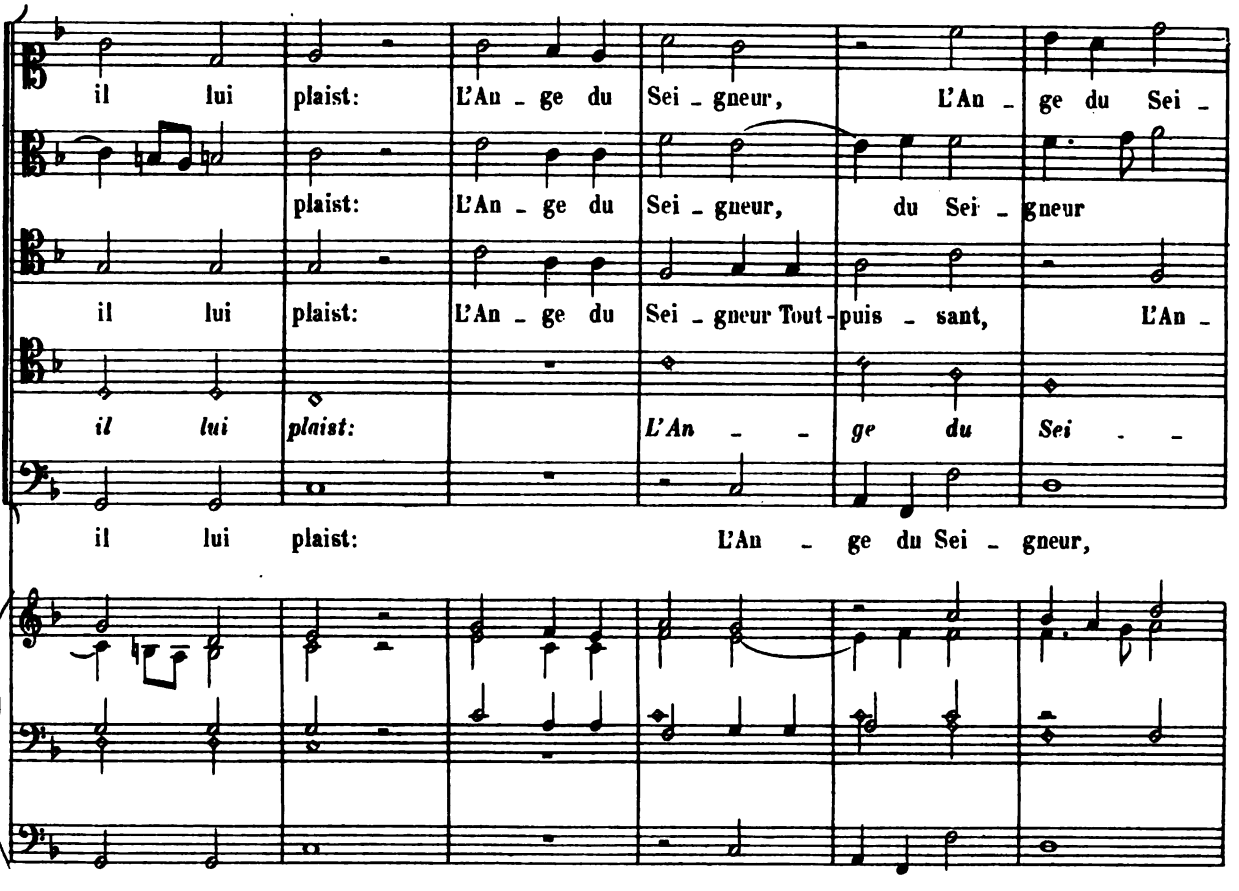
Digitized by Google



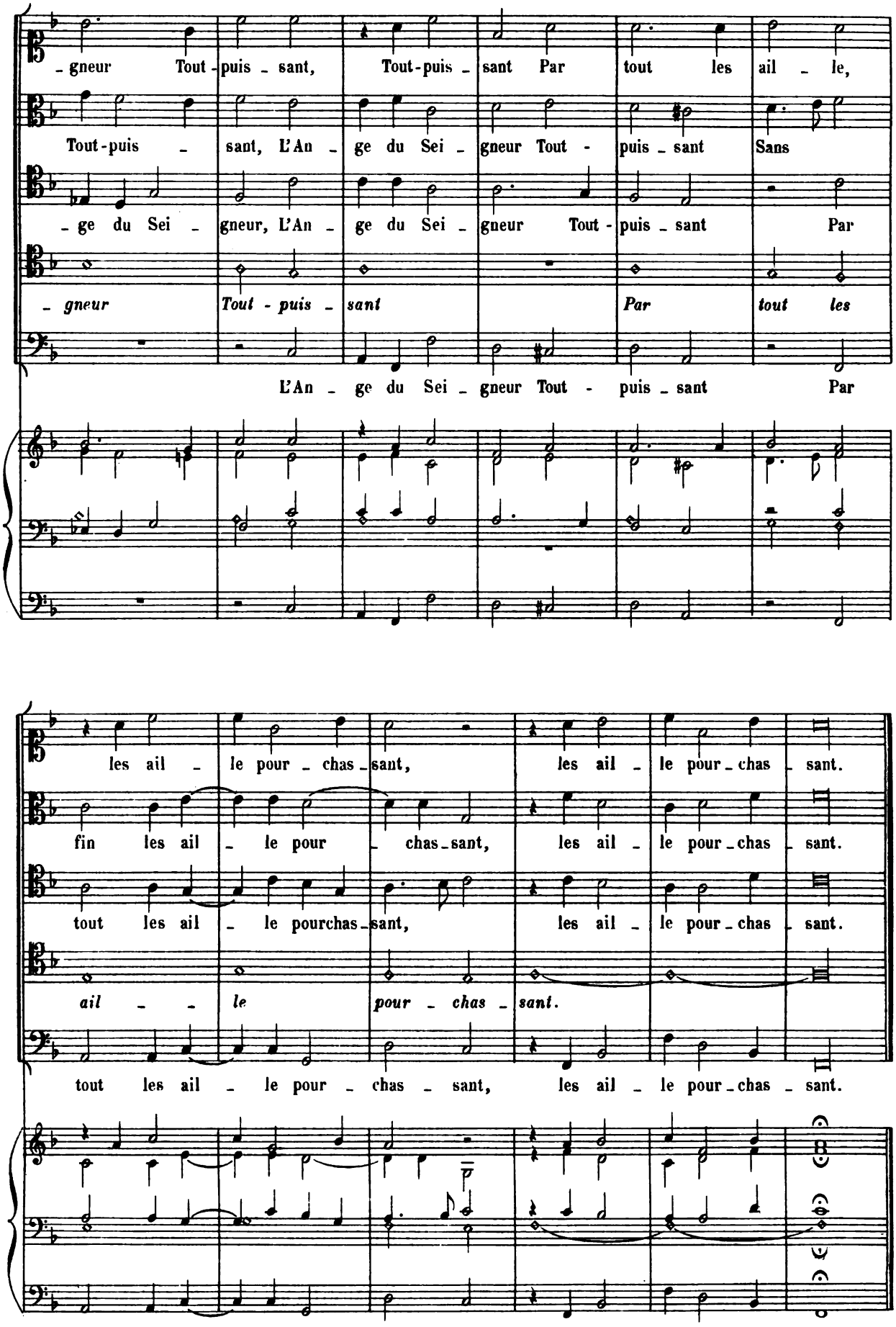


Digitized by Google



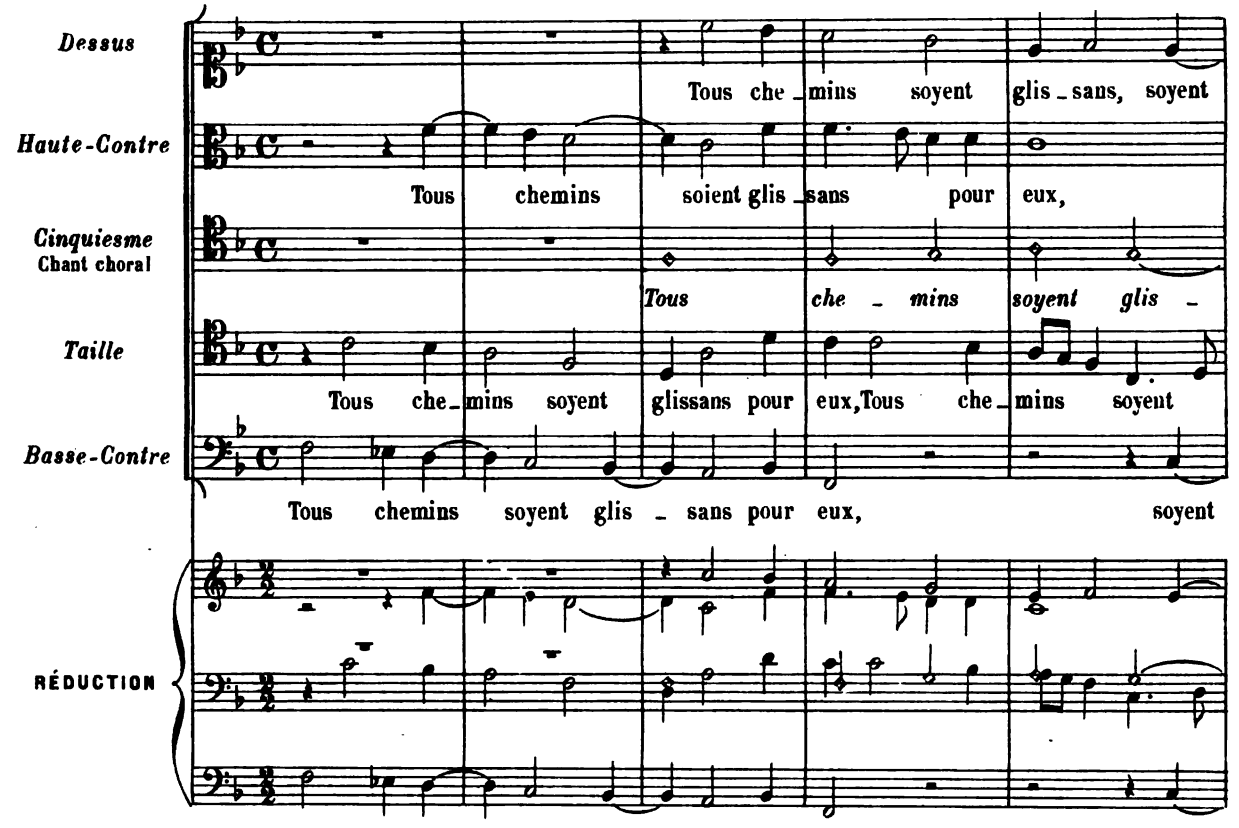


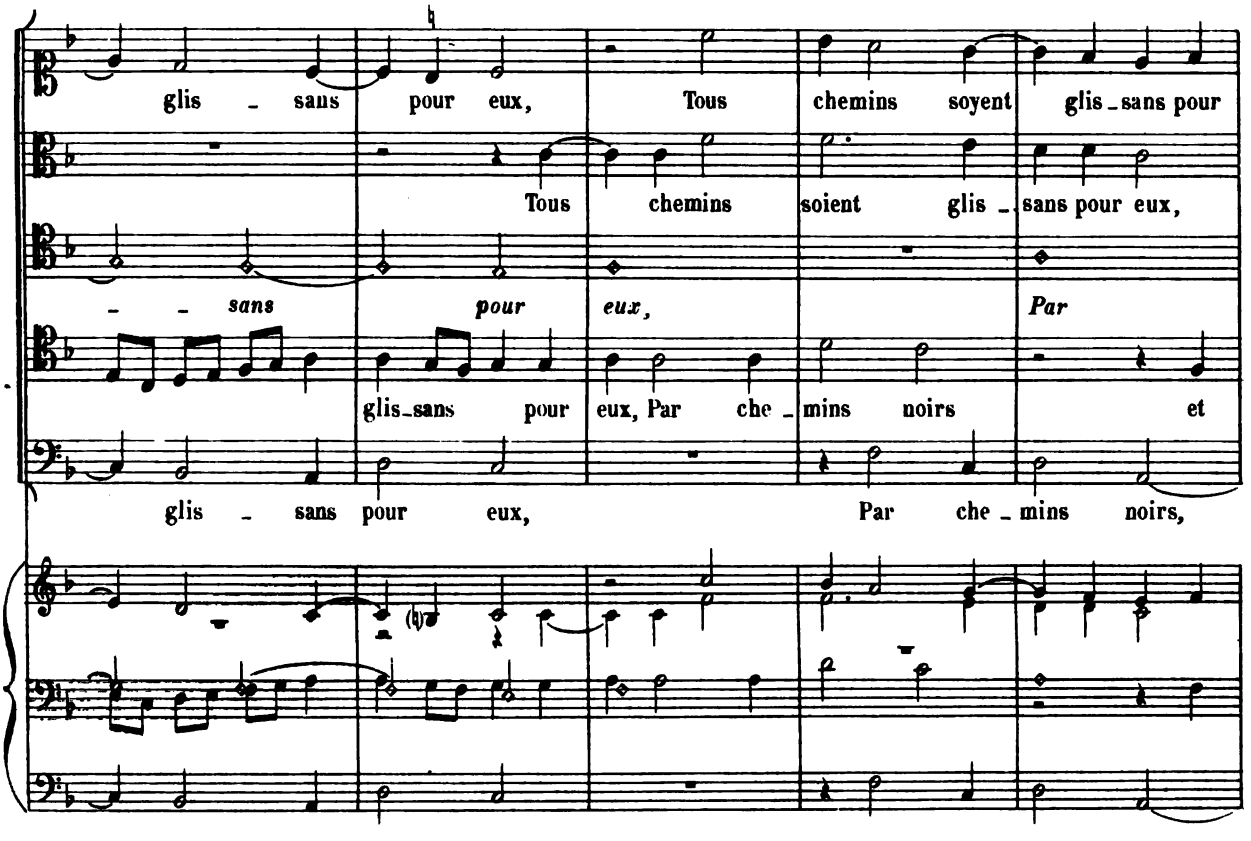
Digitized by Google



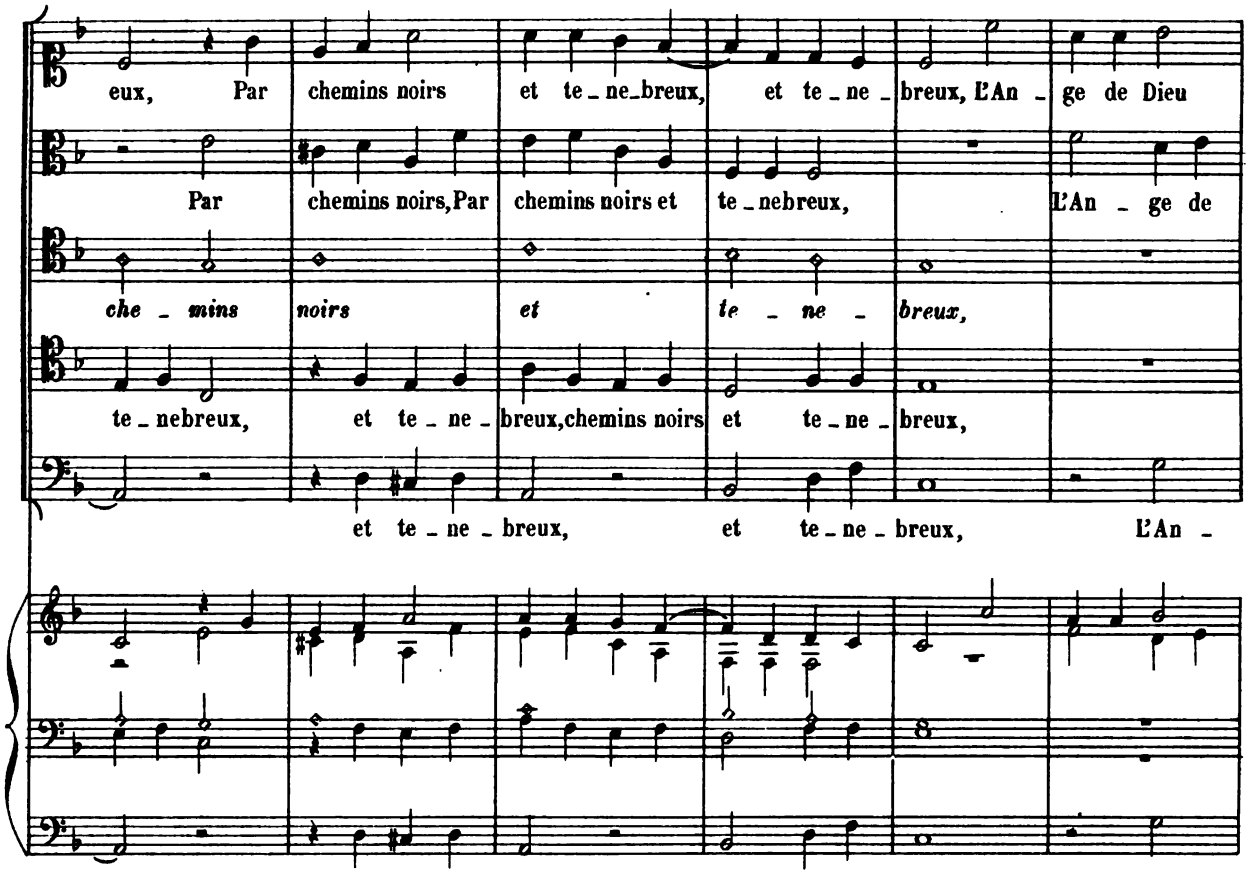
Digitized by Google

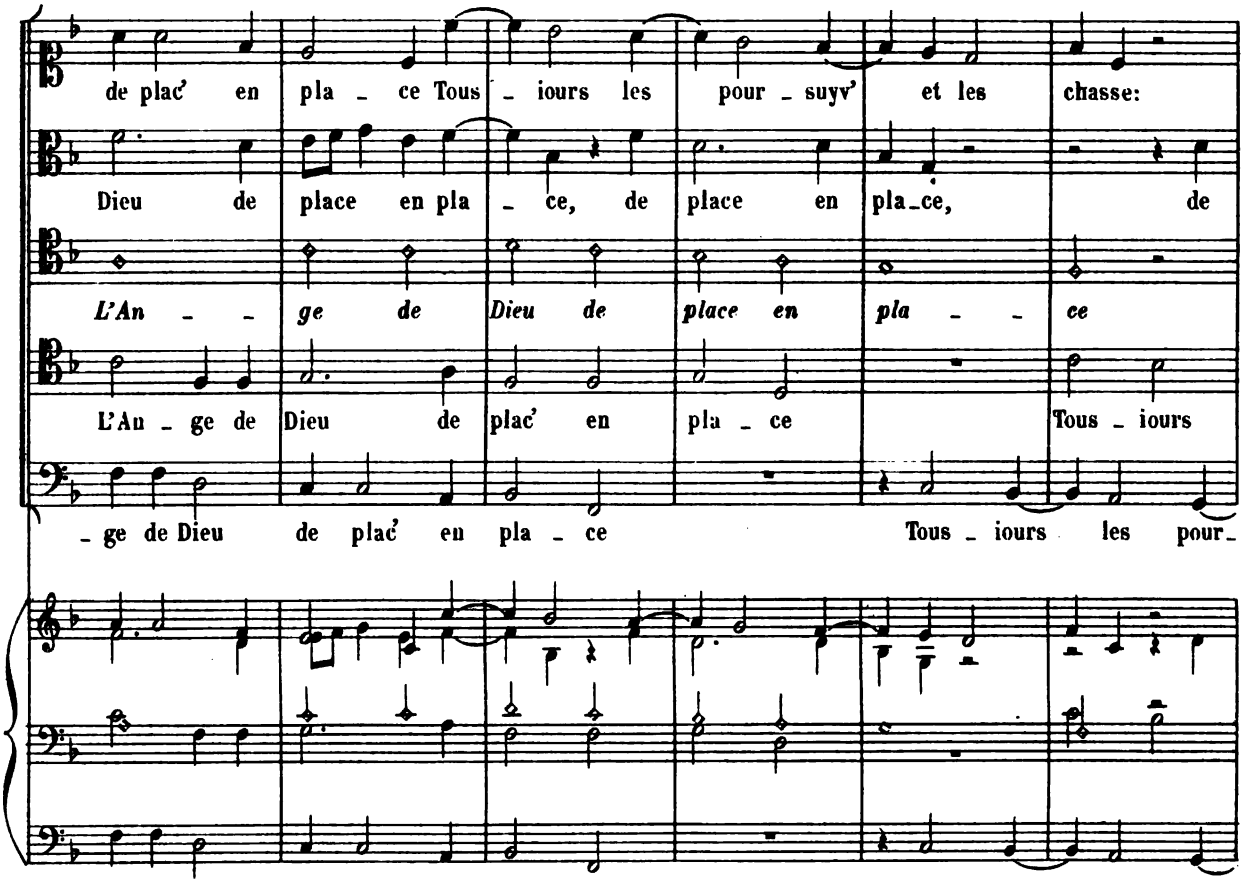
TROISIESME PARTIE, A 5



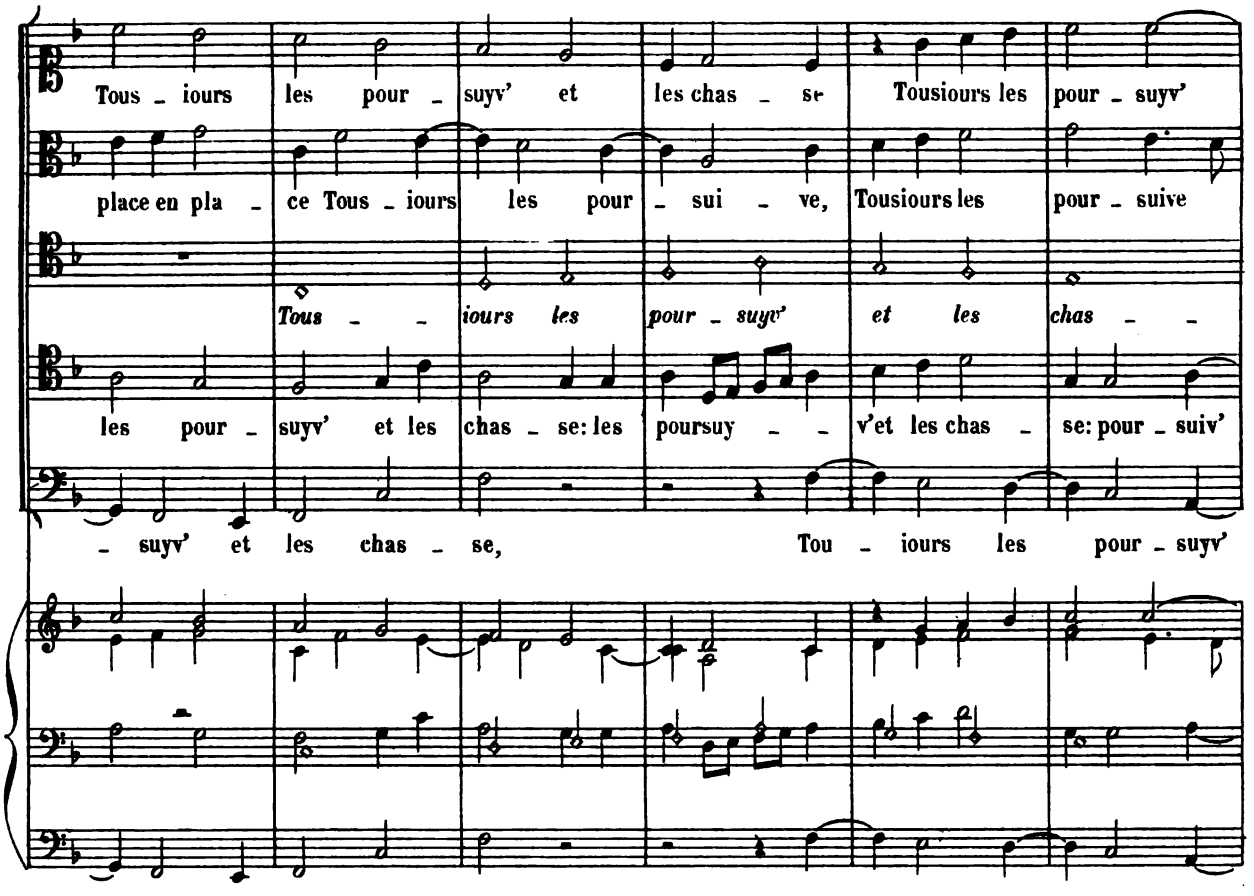


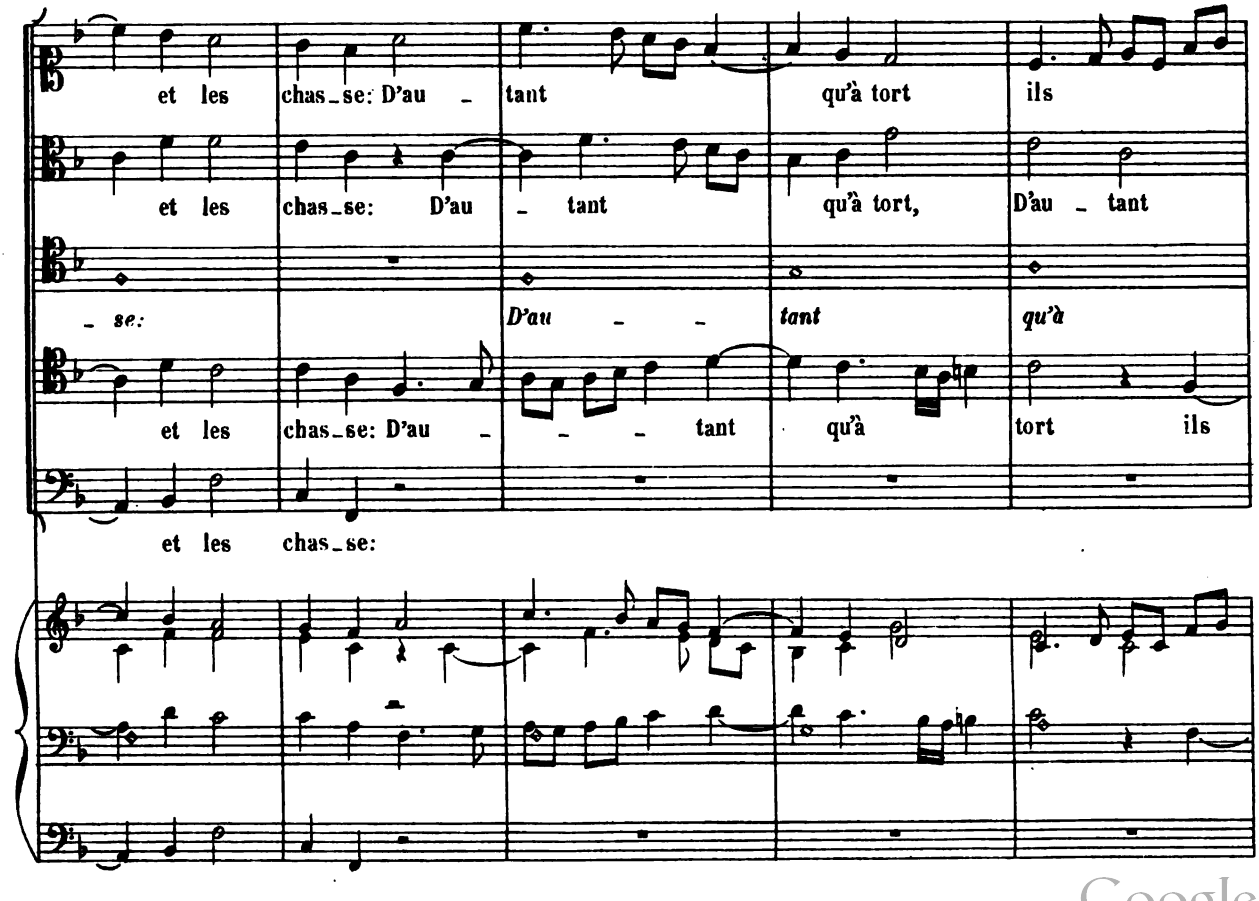
Digitized by Google



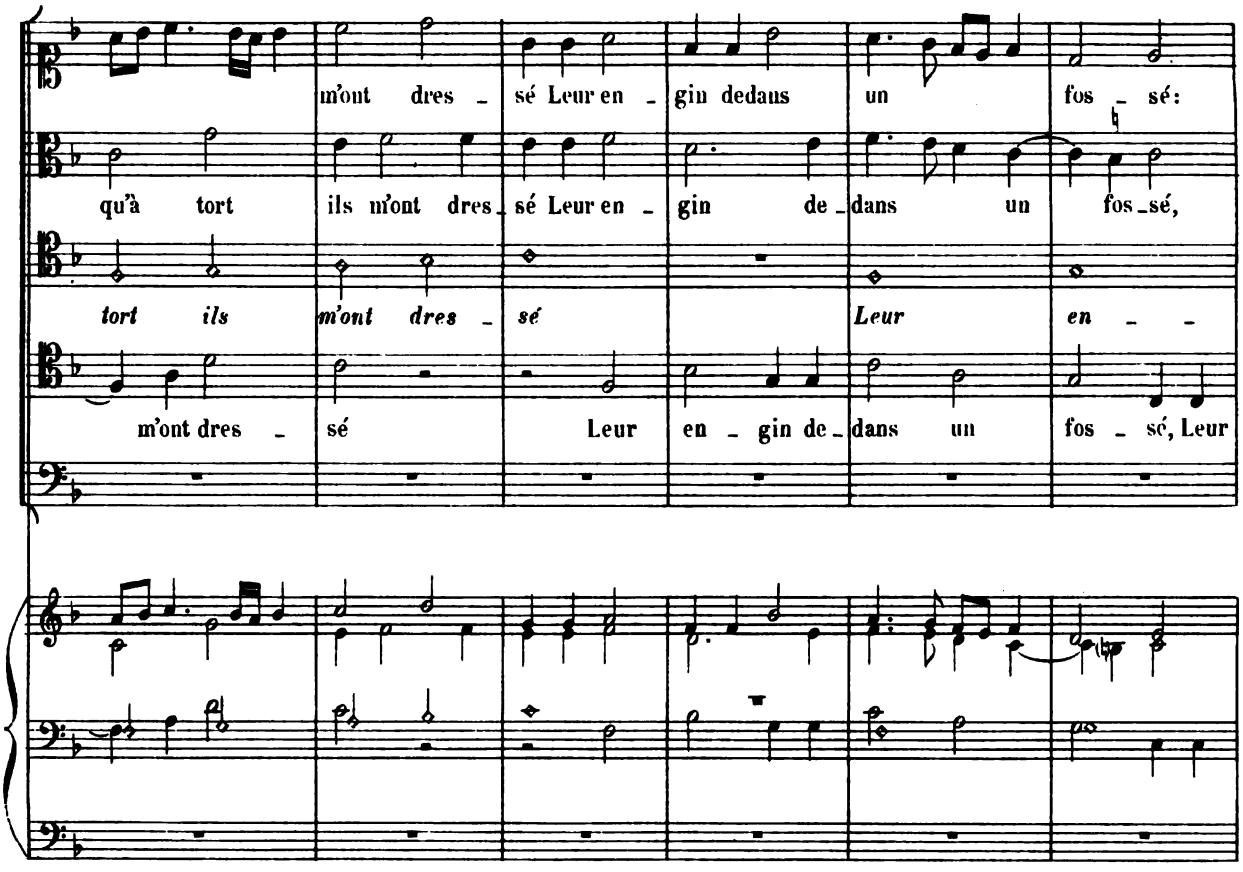


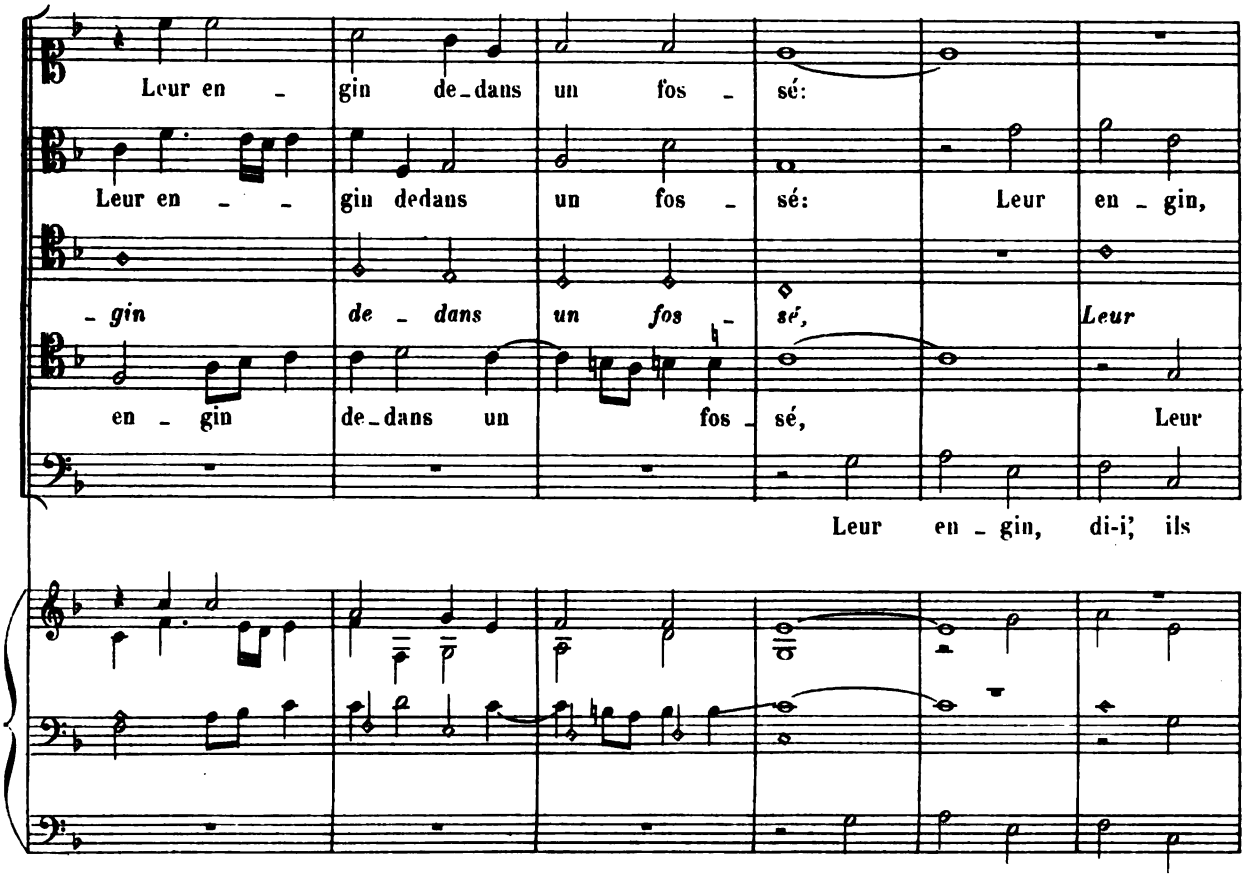
Digitized by Google



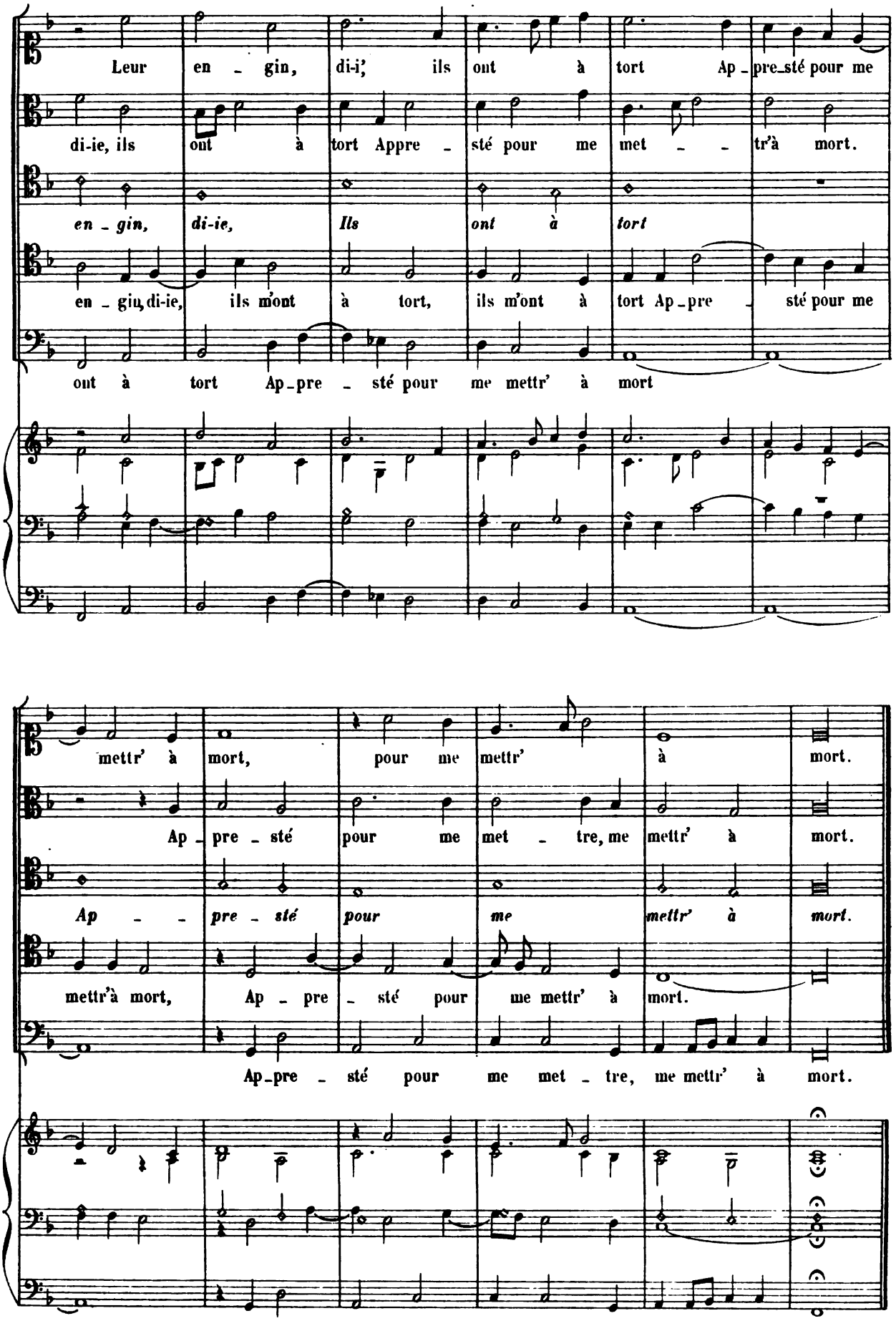


Digitized by Google



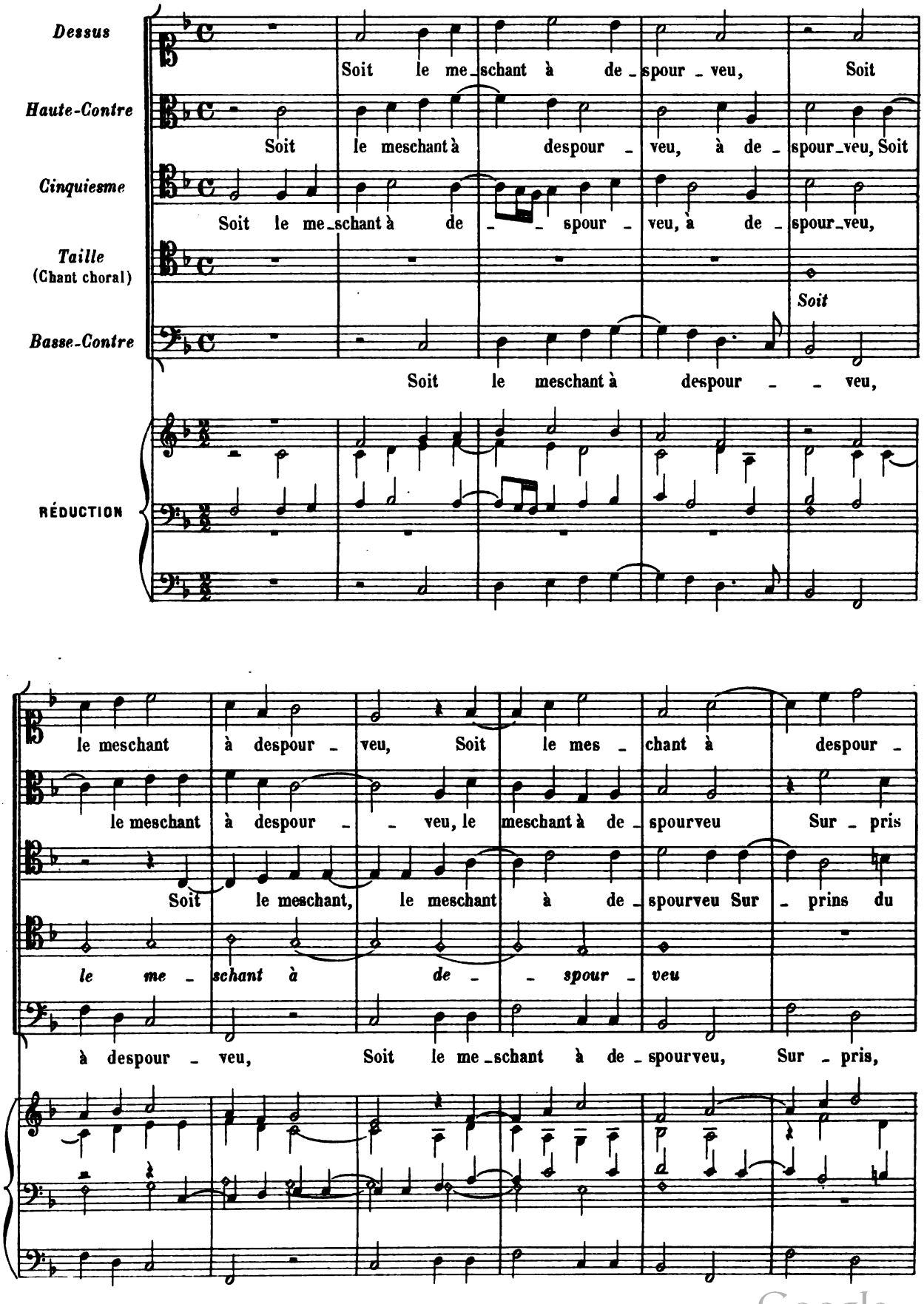


Digitized by Google

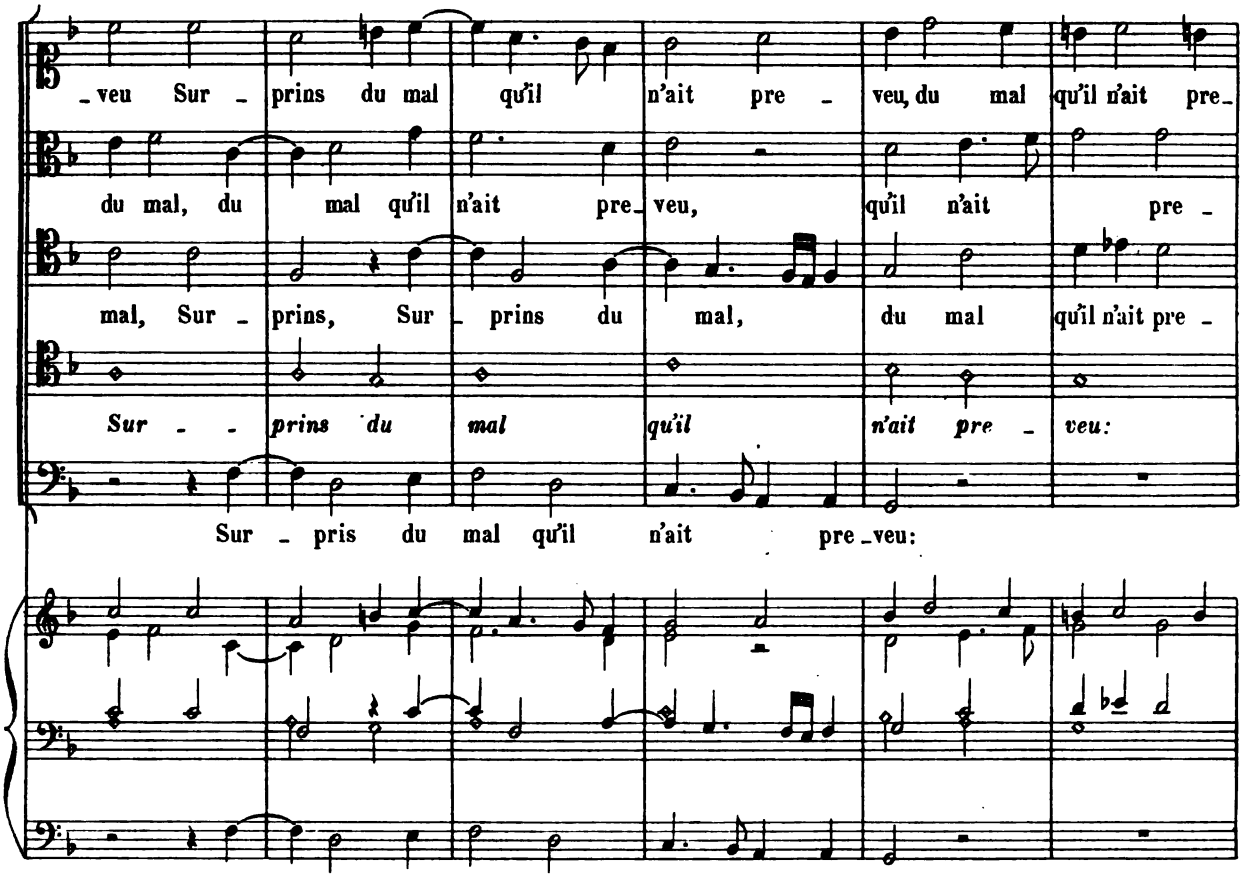


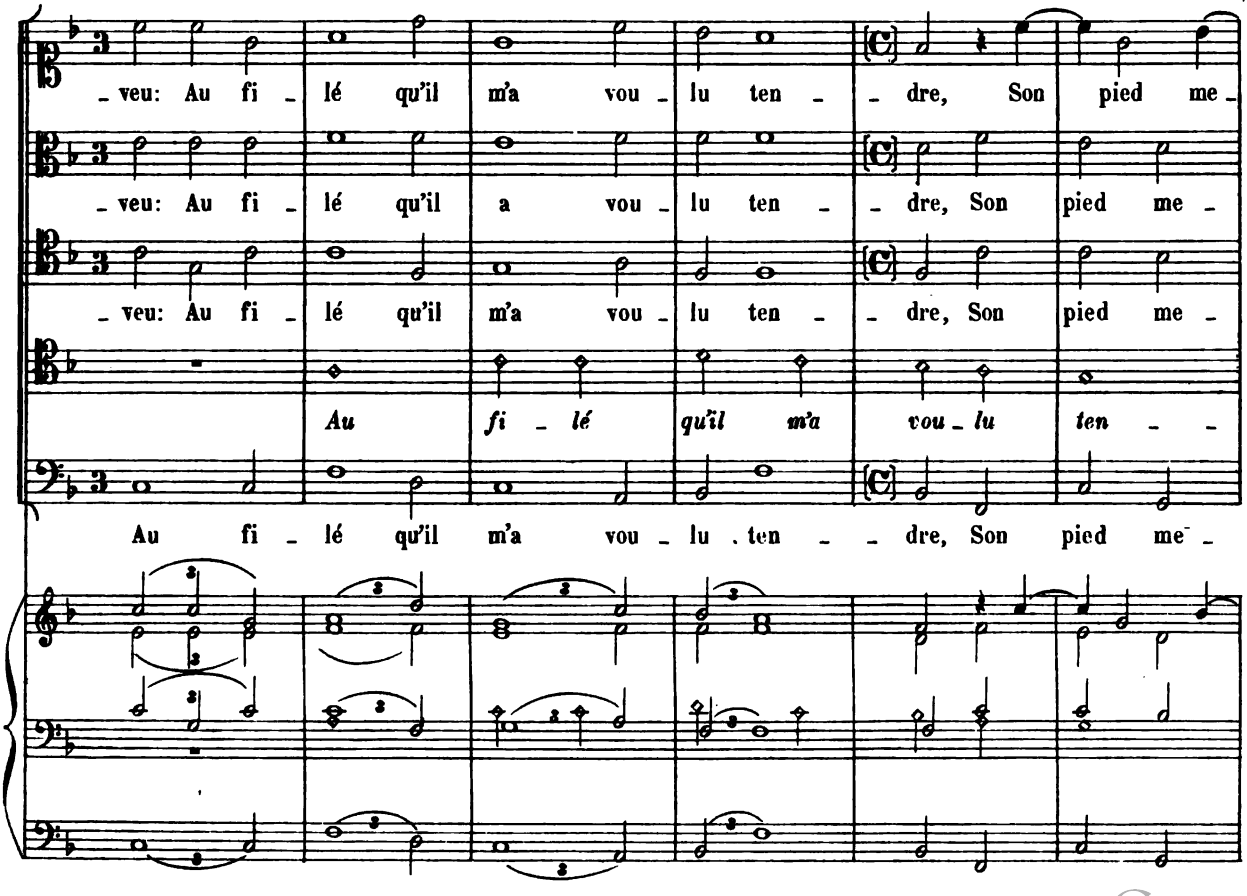
Digitized by Google

QUATRIESME PARTIE, A 5

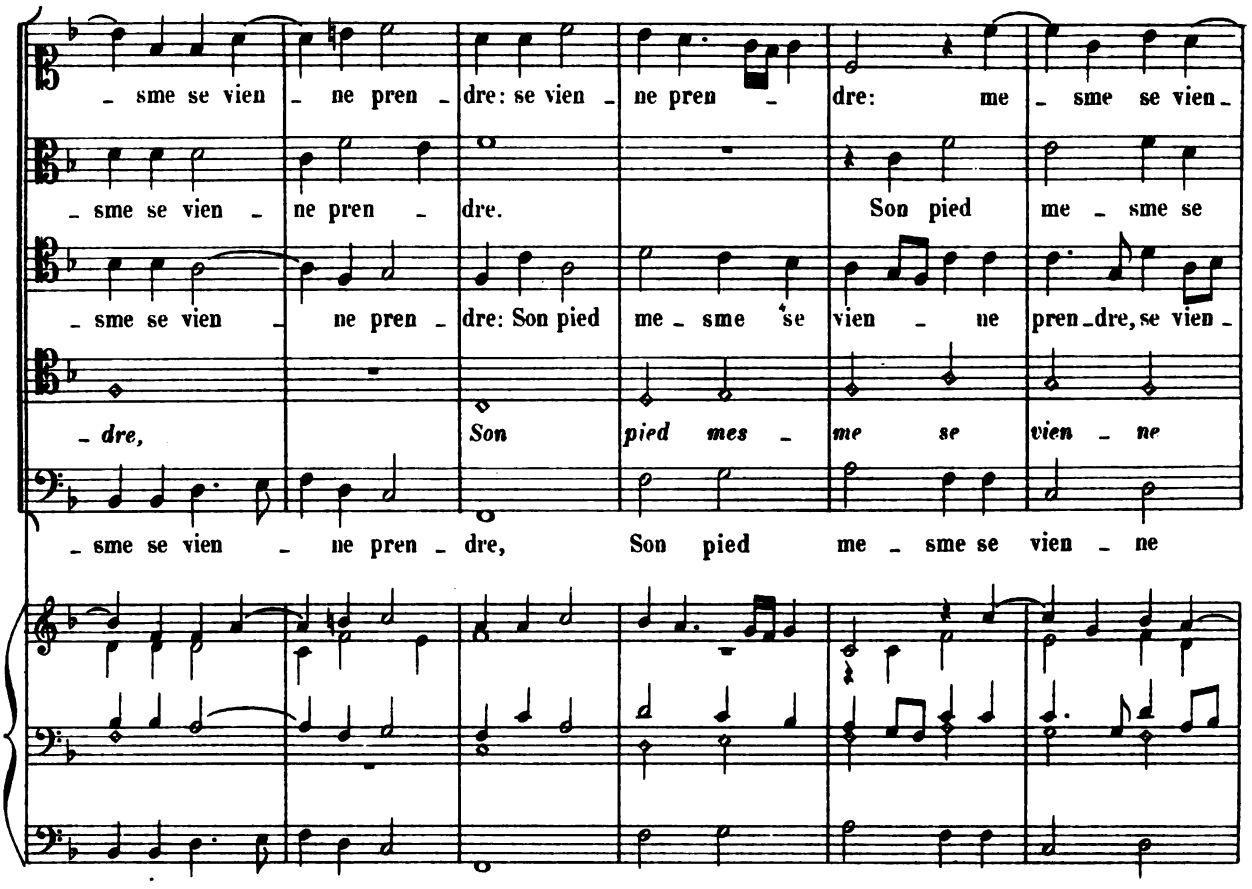


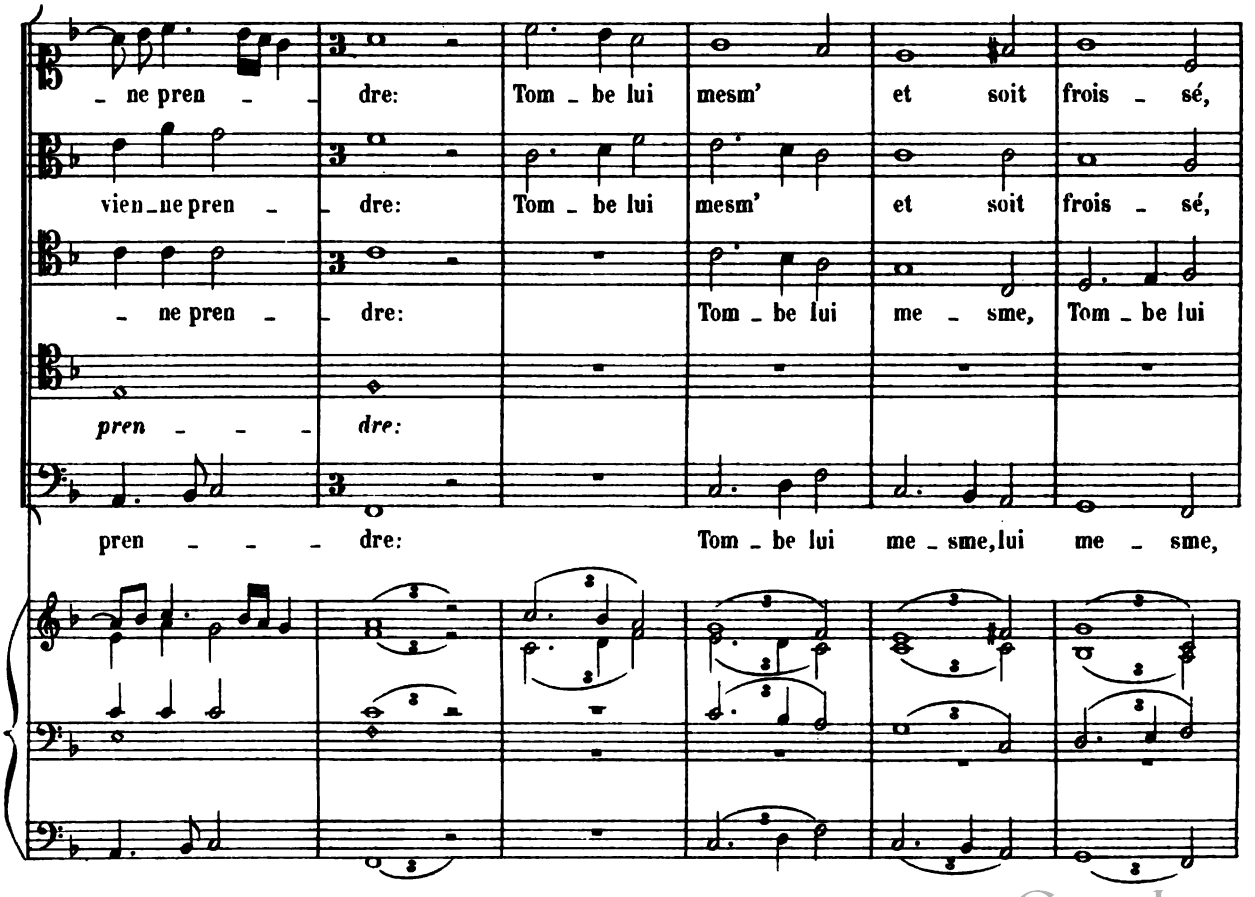
Digitized by Google



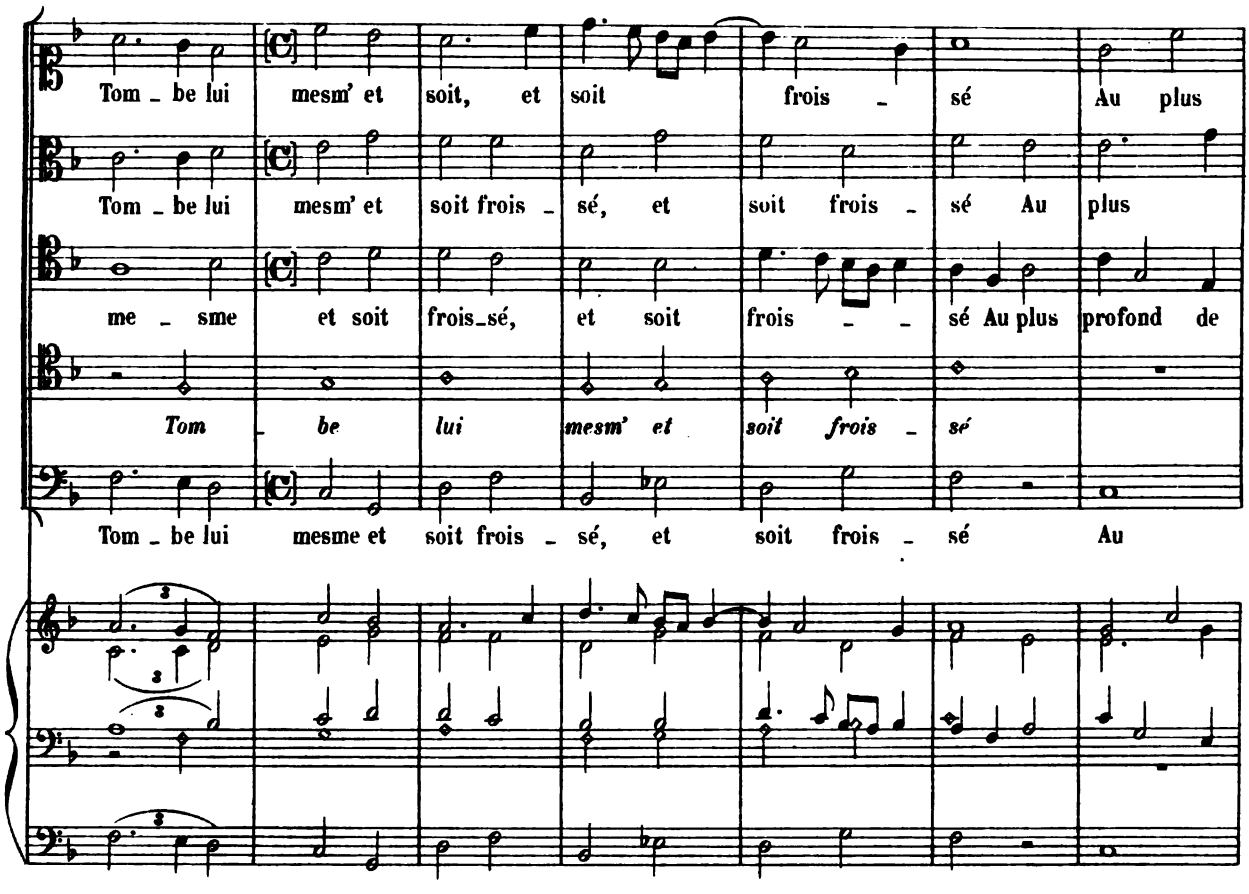


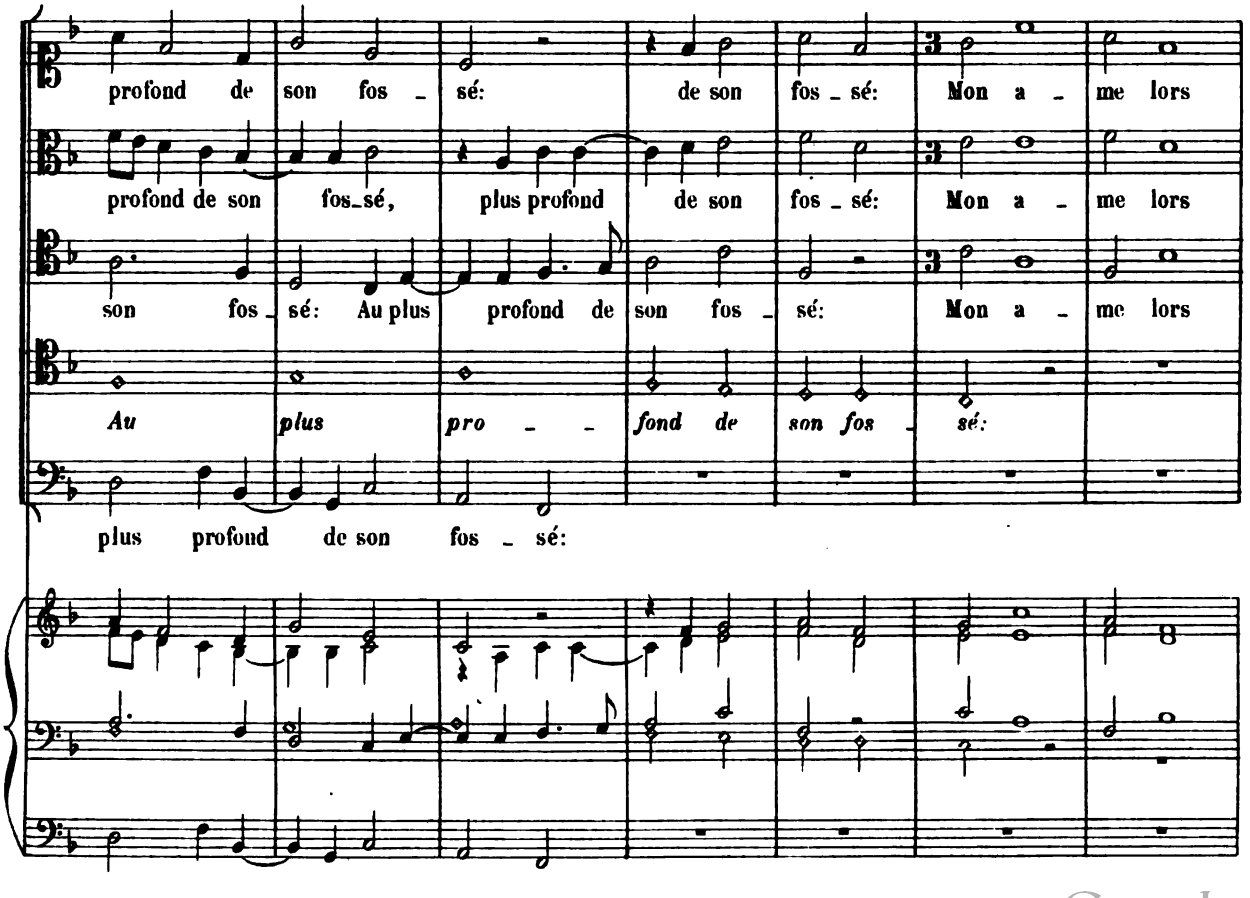
Digitized by Google



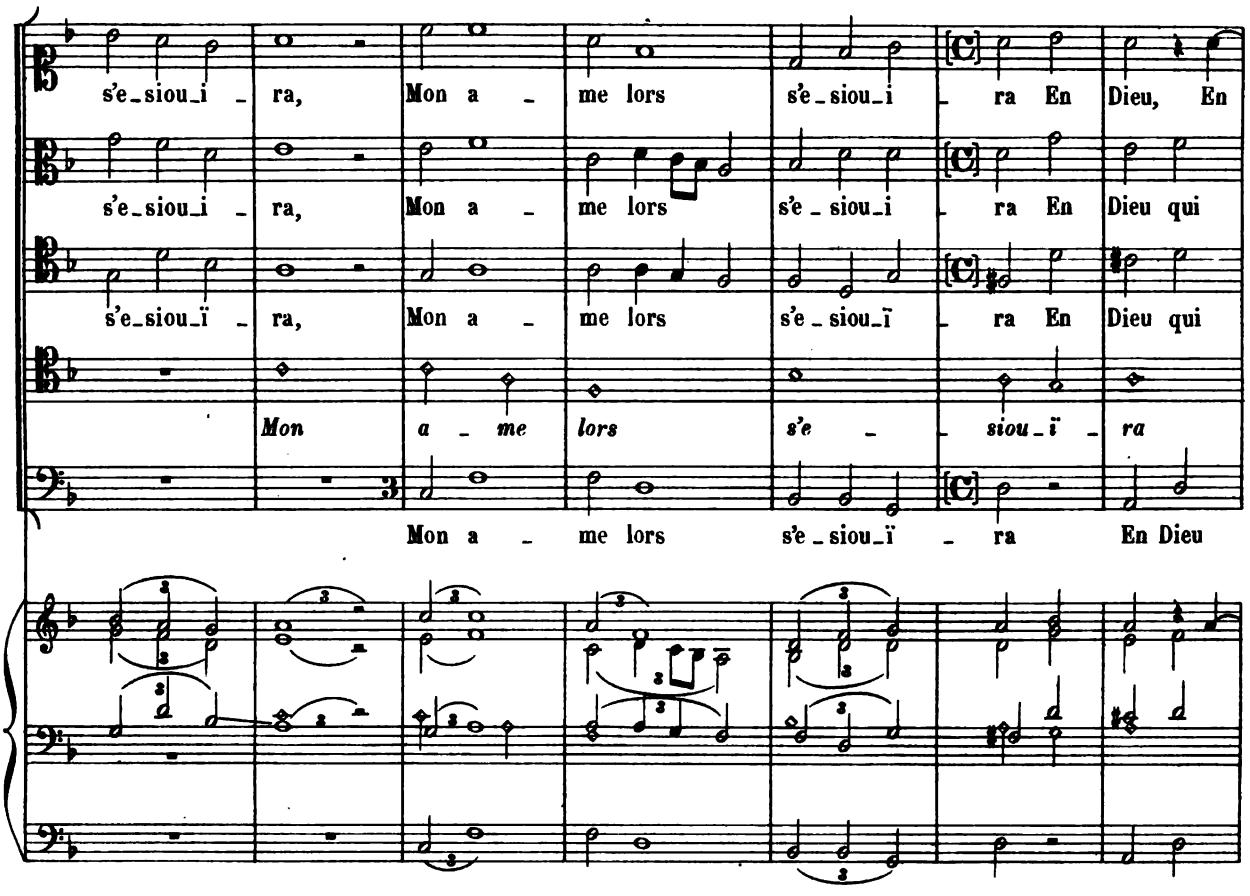


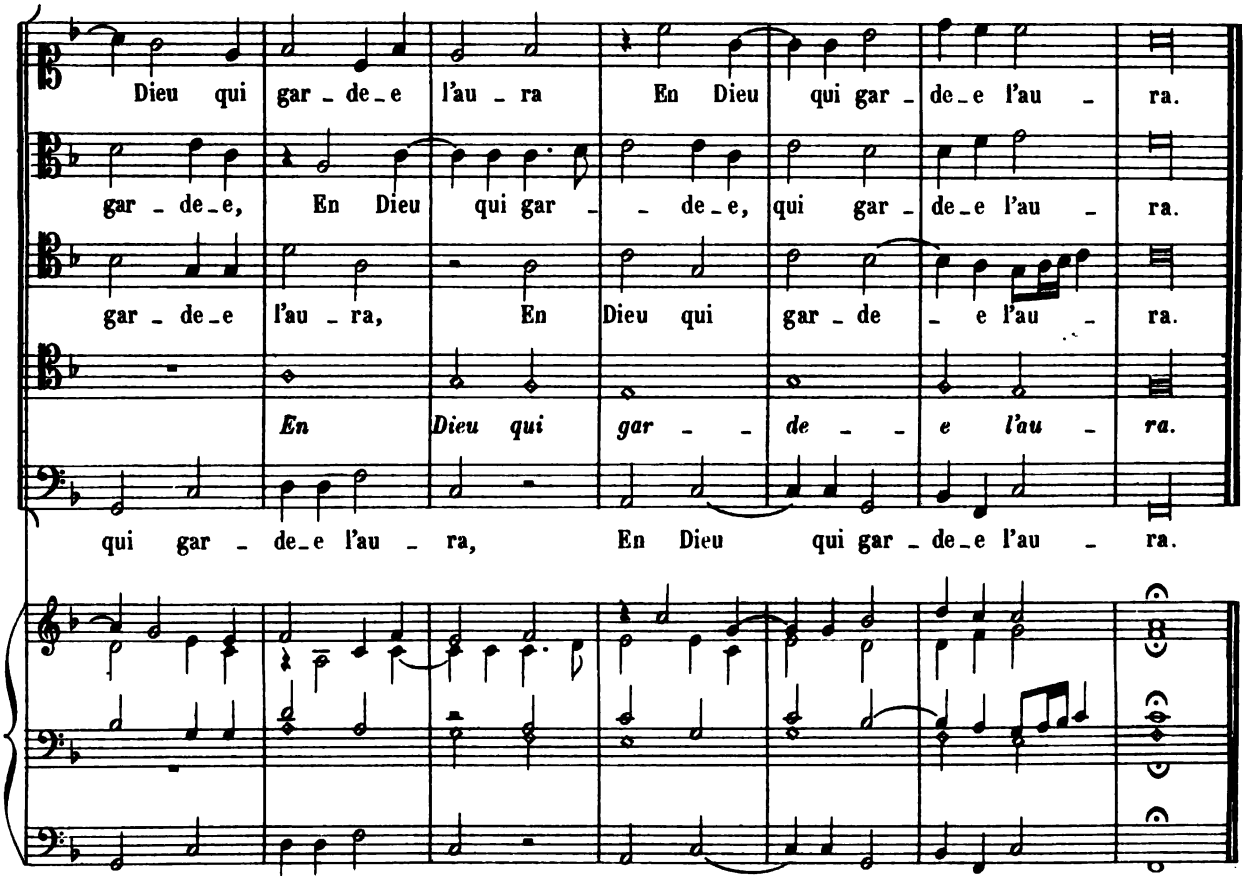
Digitized by Google





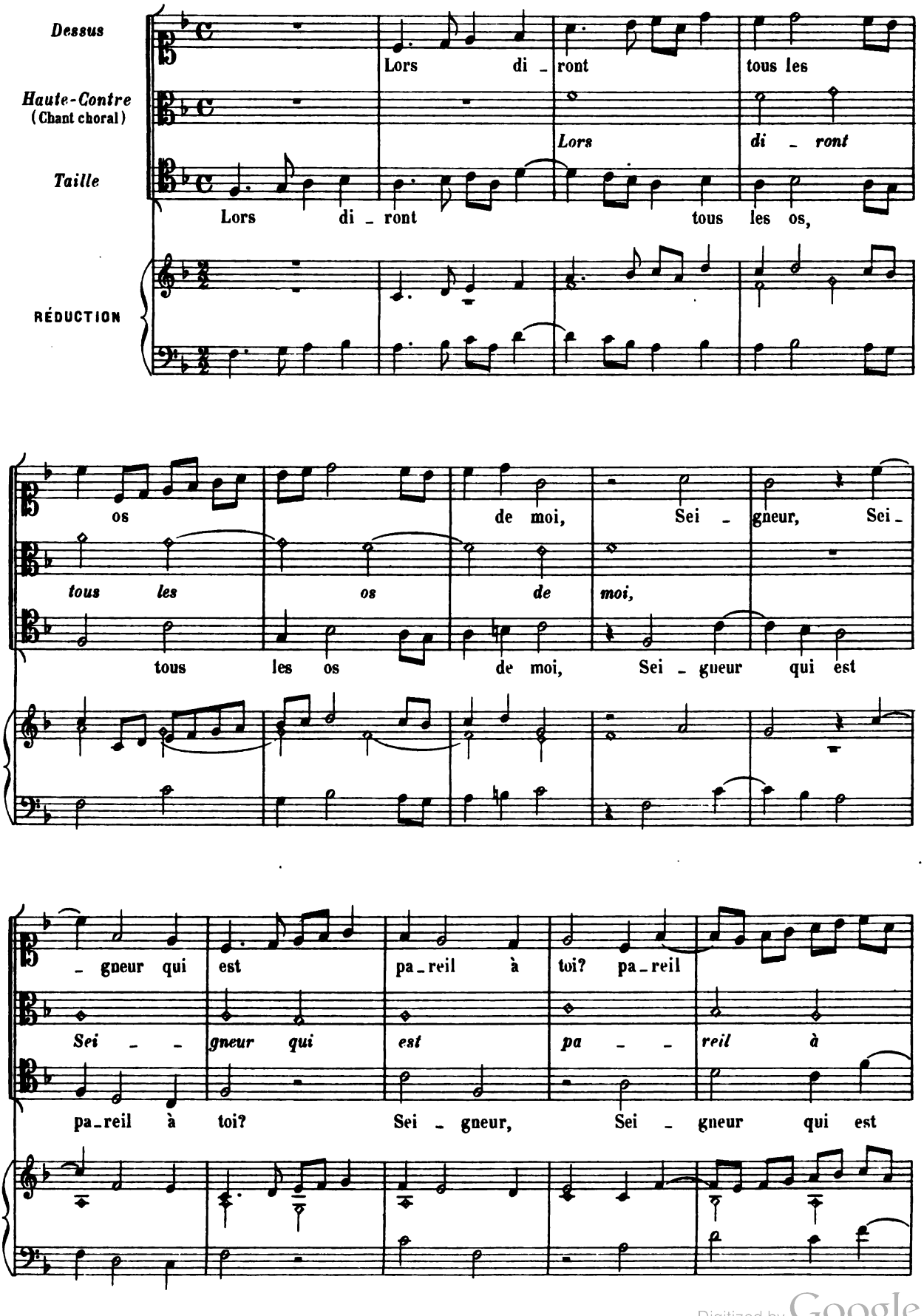
Digitized by Google



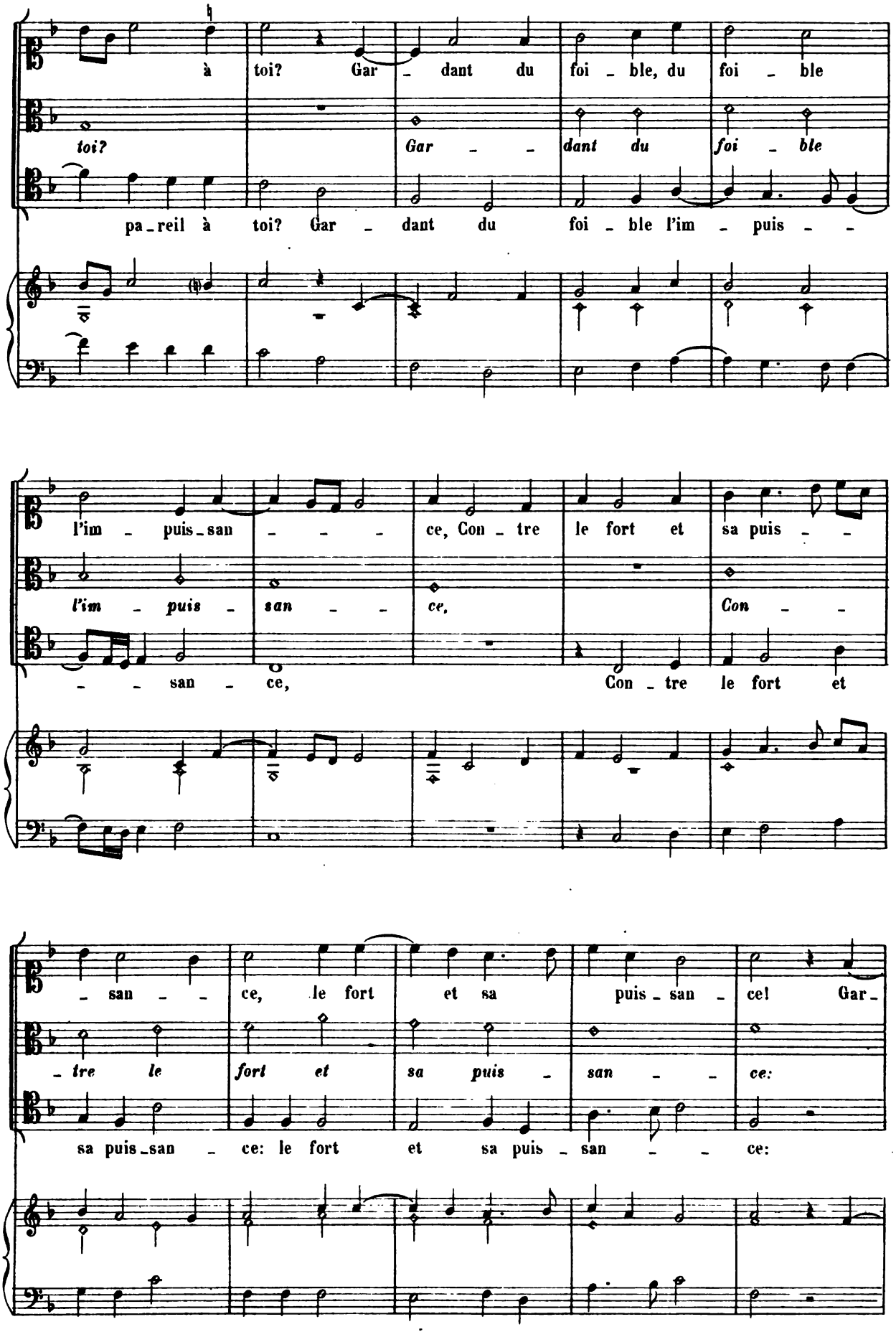


Digitized by Google

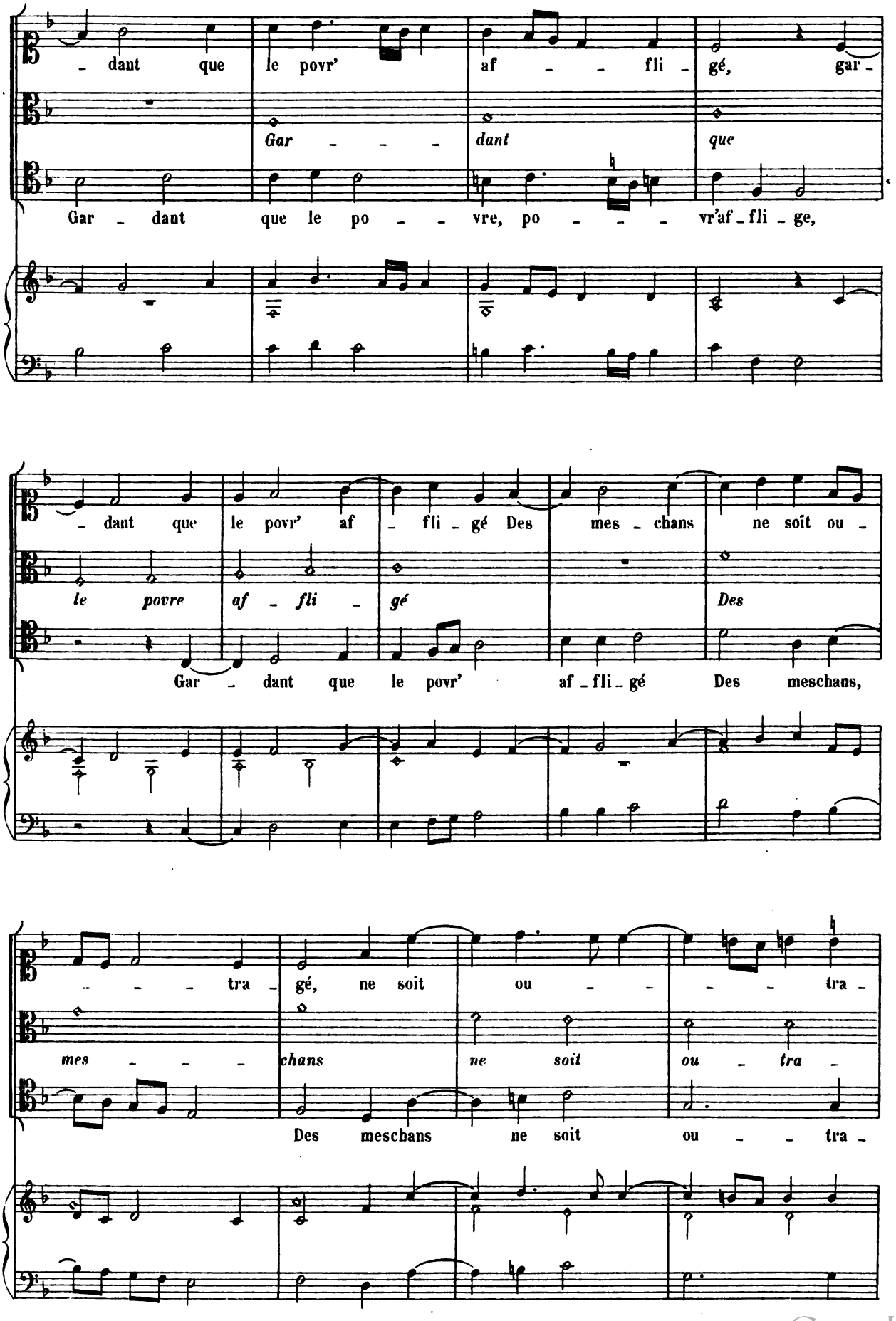
CINQUIESME PARTIE, A 3



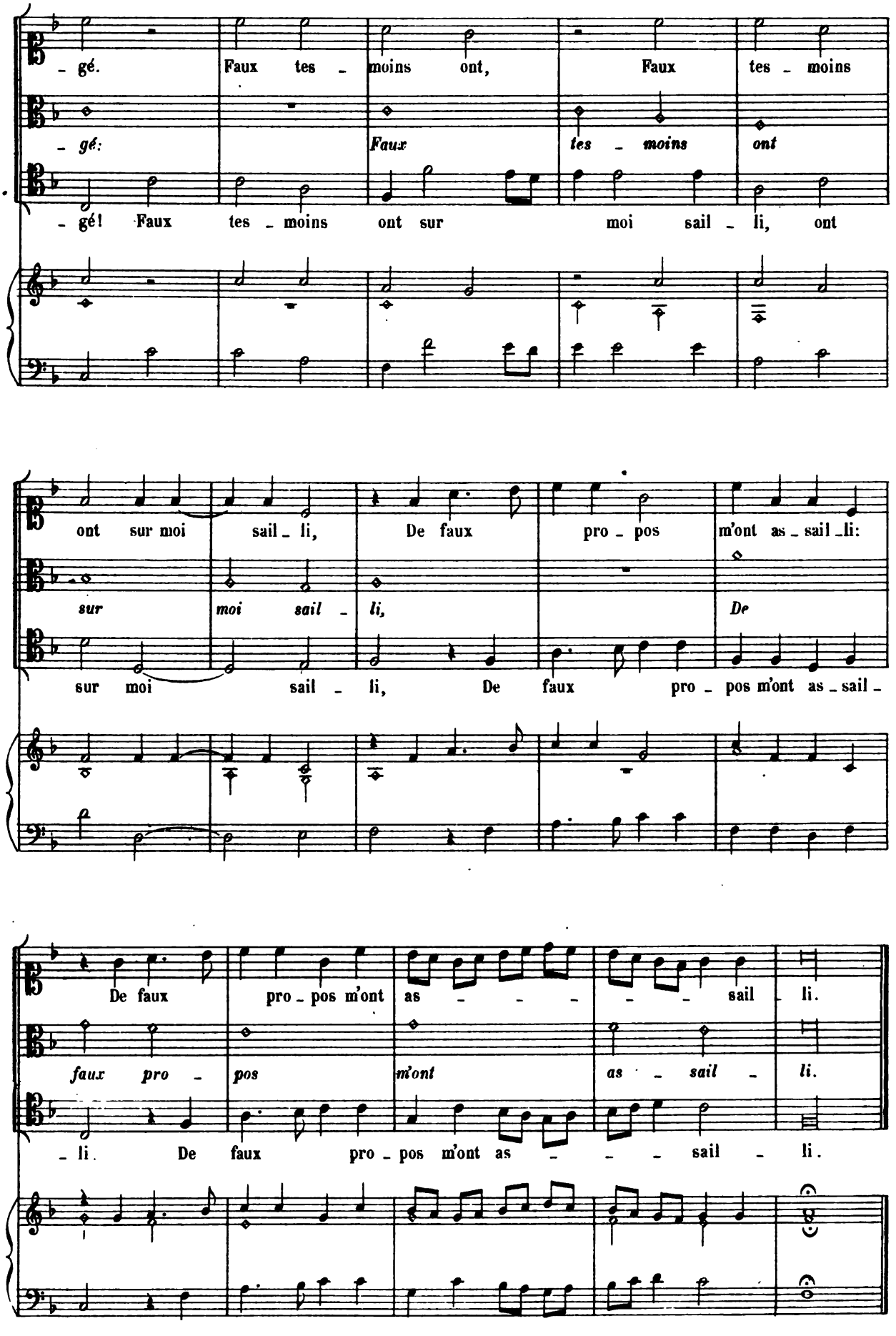
Digitized by Google



Digitized by Google

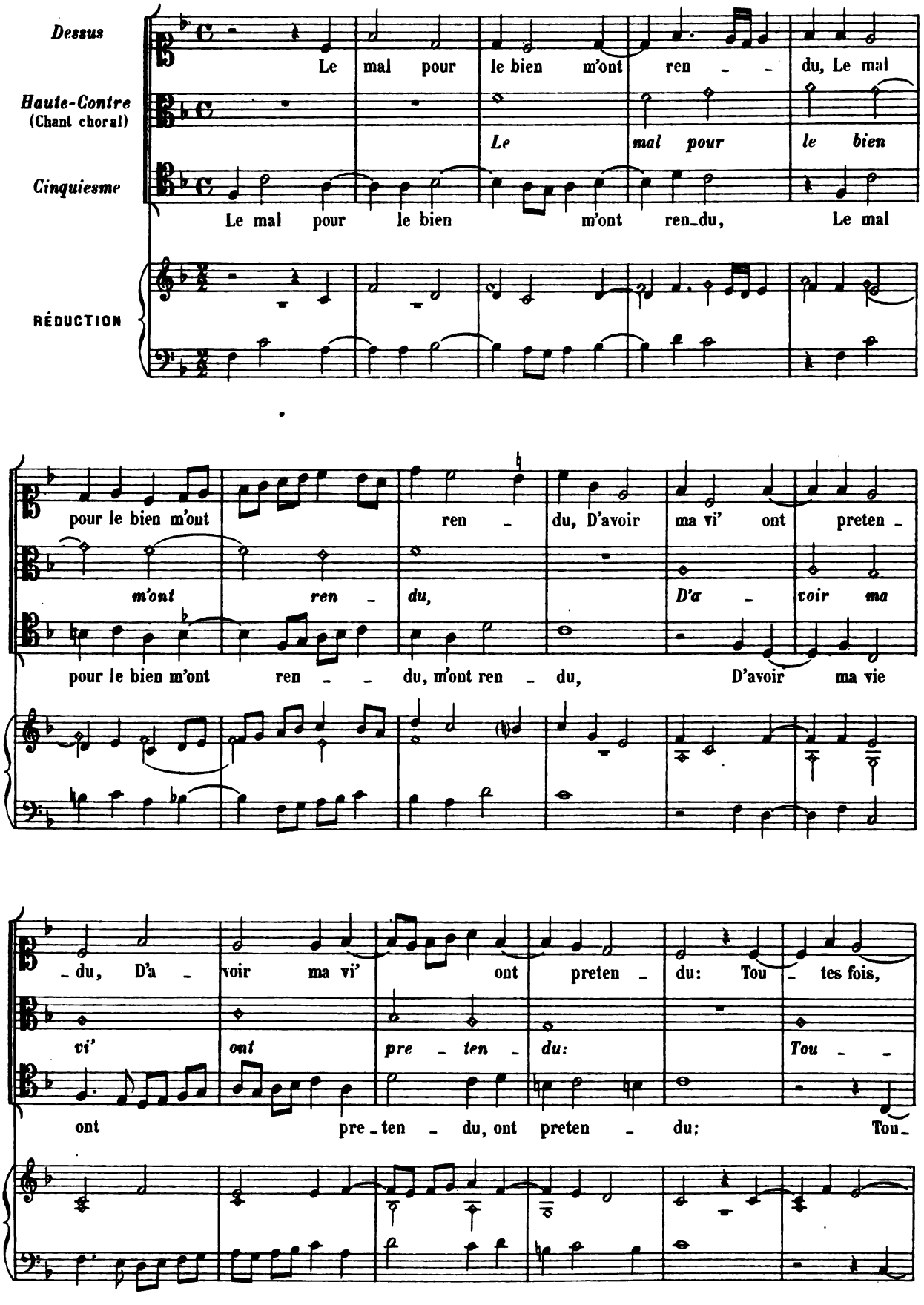


Digitized by Google

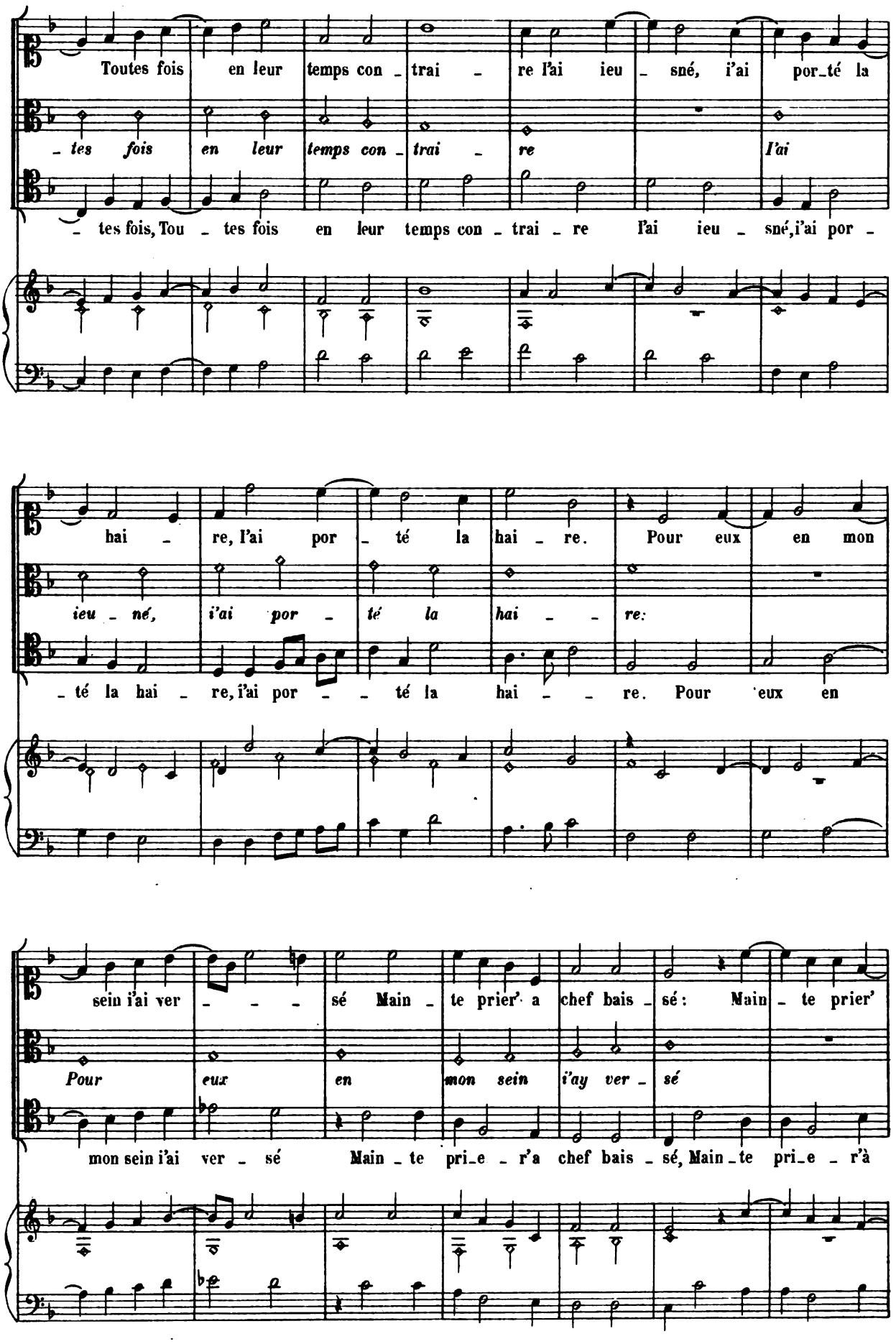


Digitized by Google

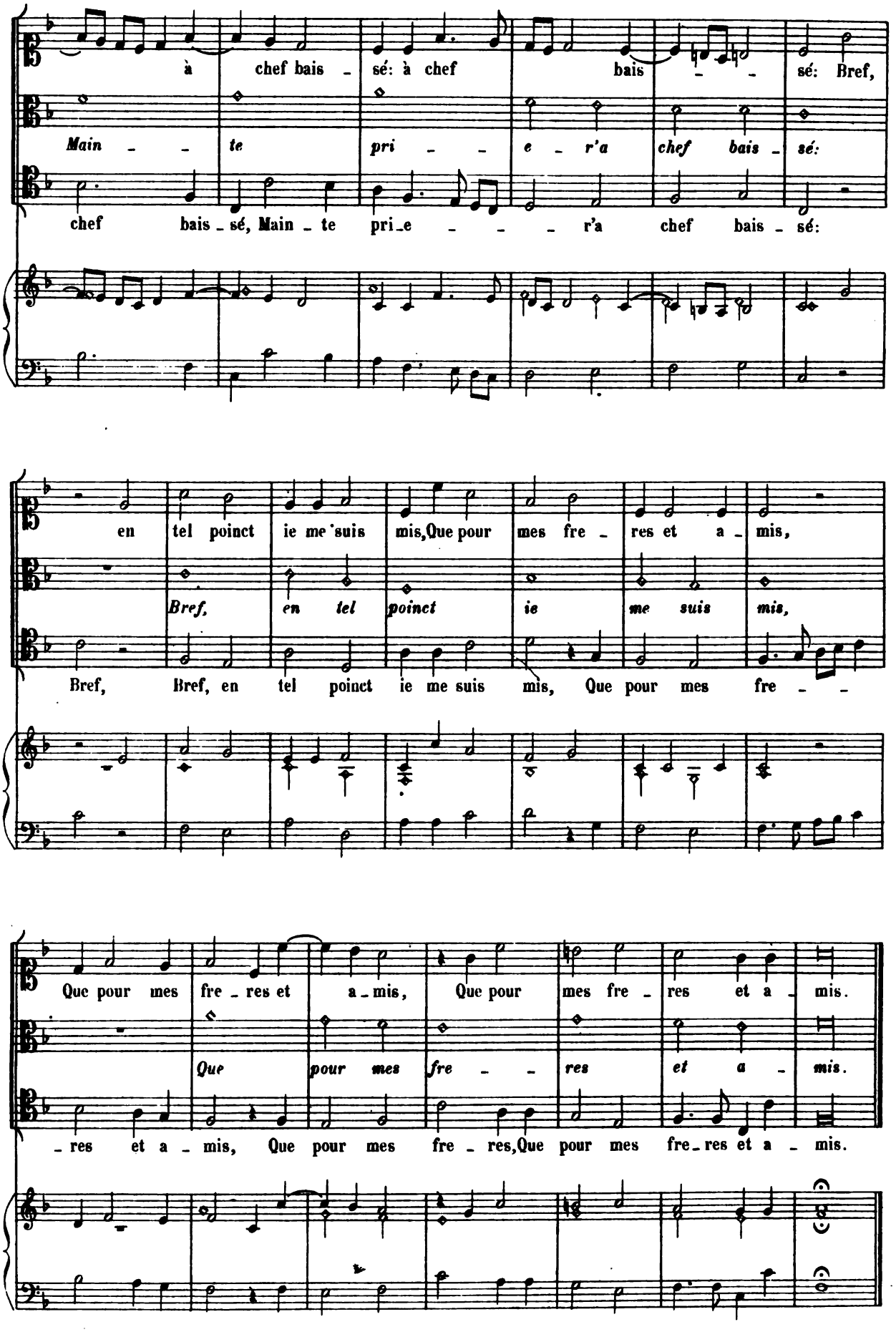
SIXIESME PARTIE, A 3



Digitized by Google

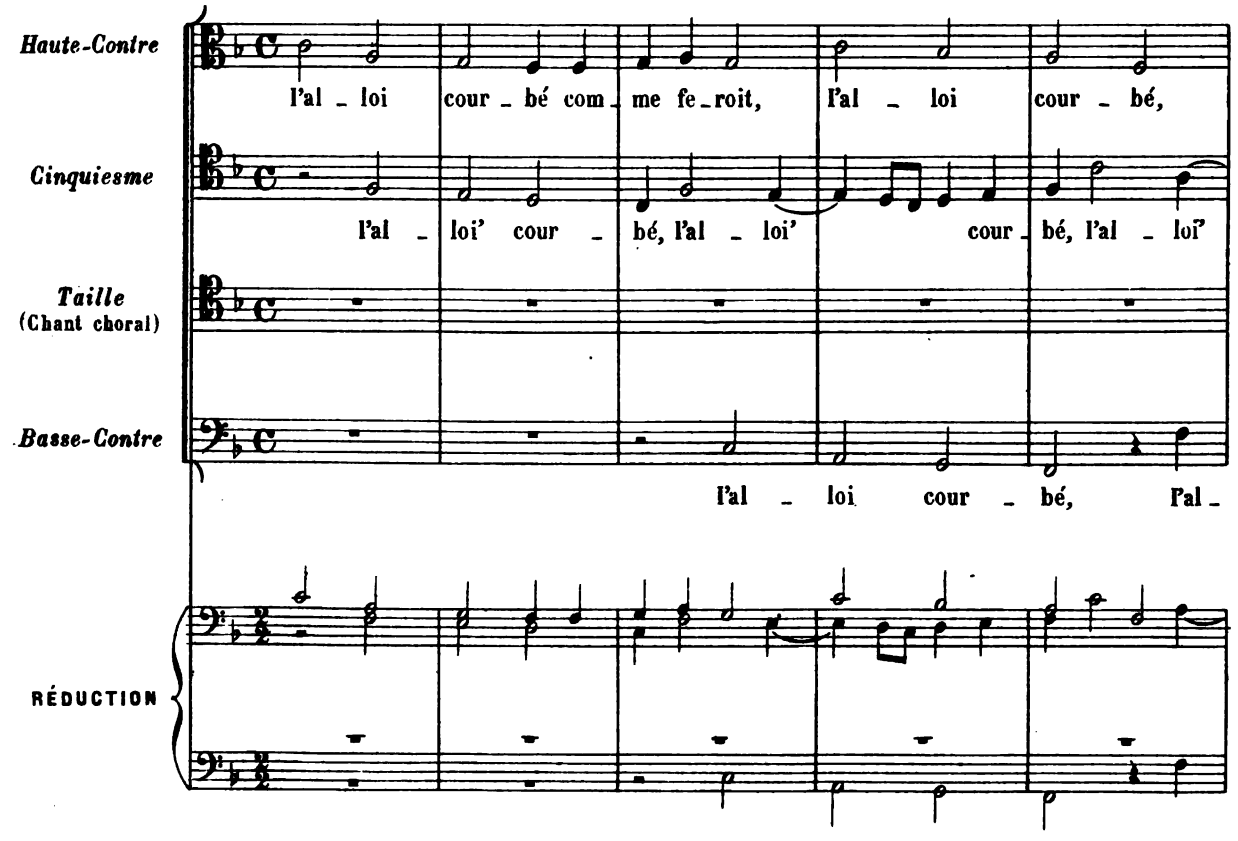


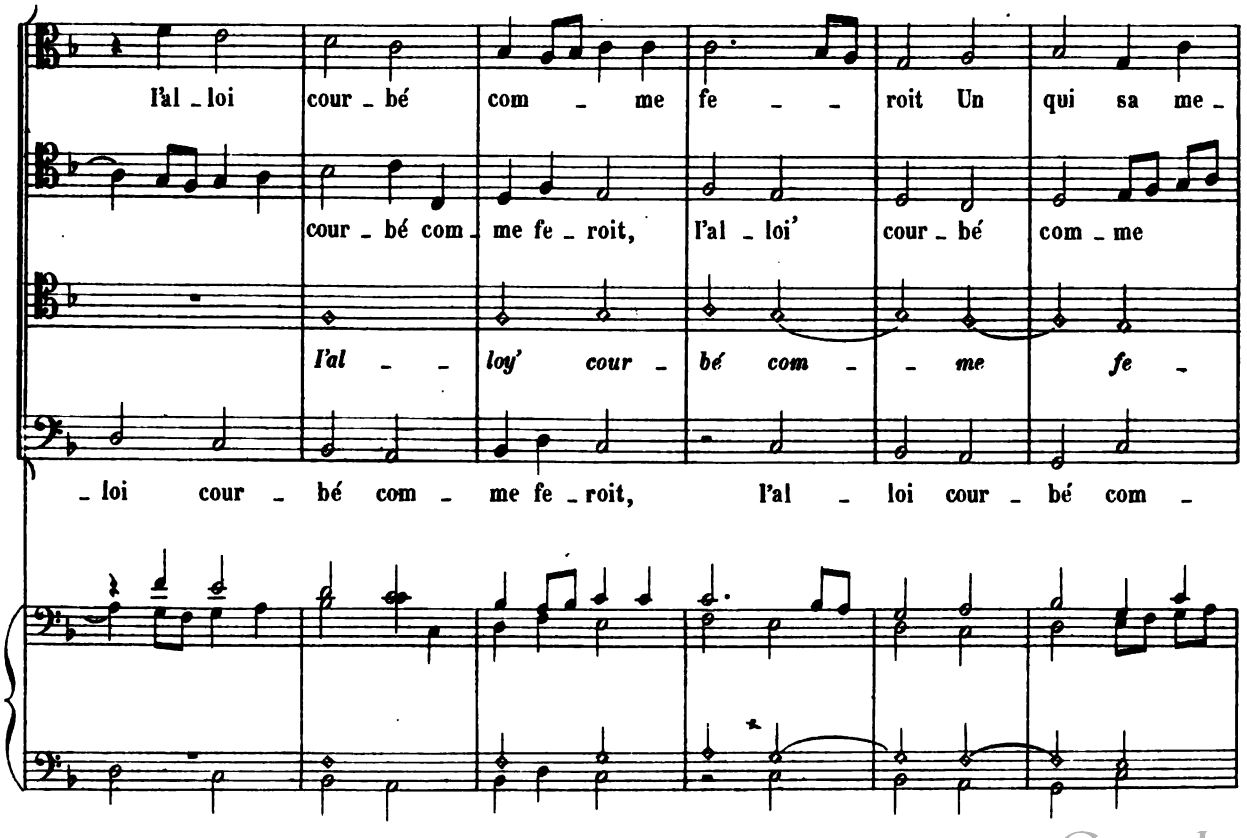
Digitized by Google



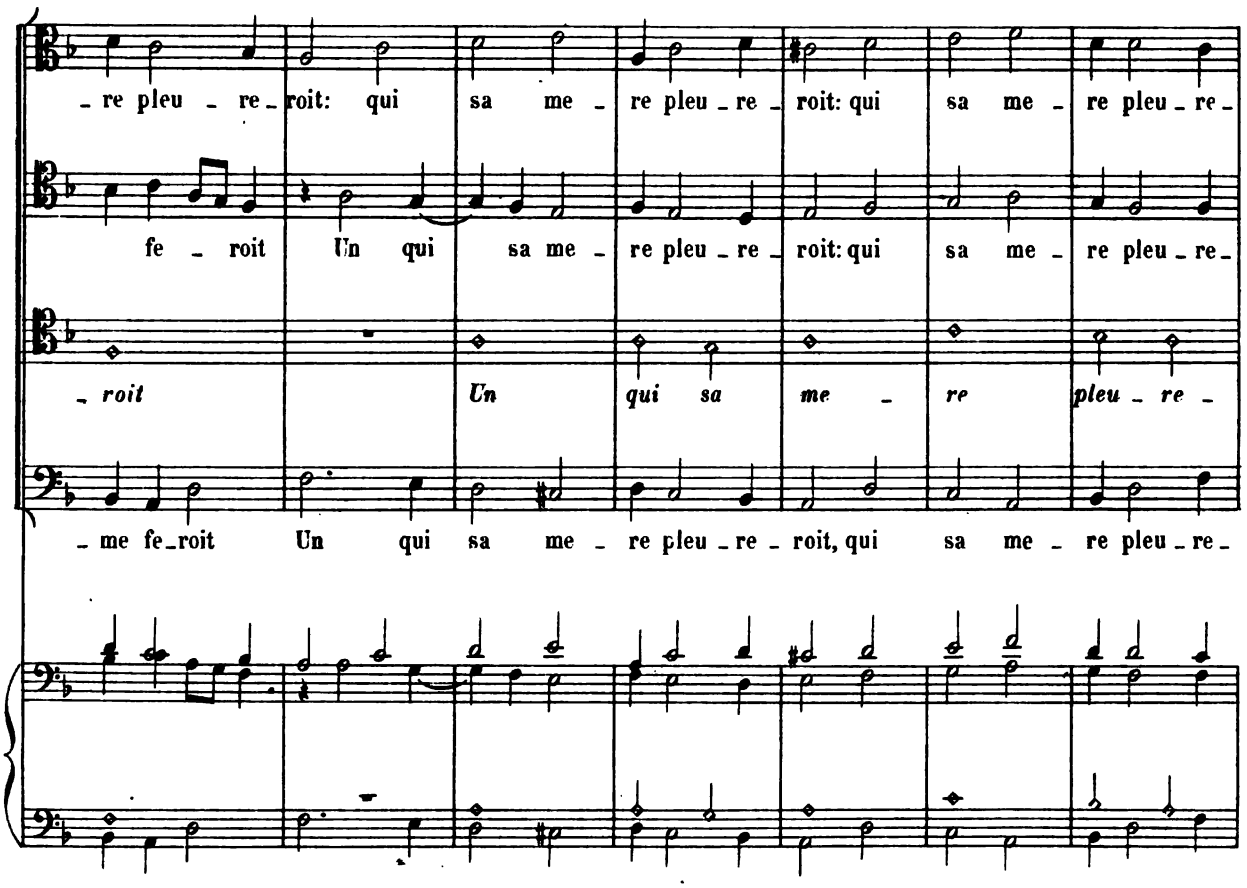
Digitized by Google

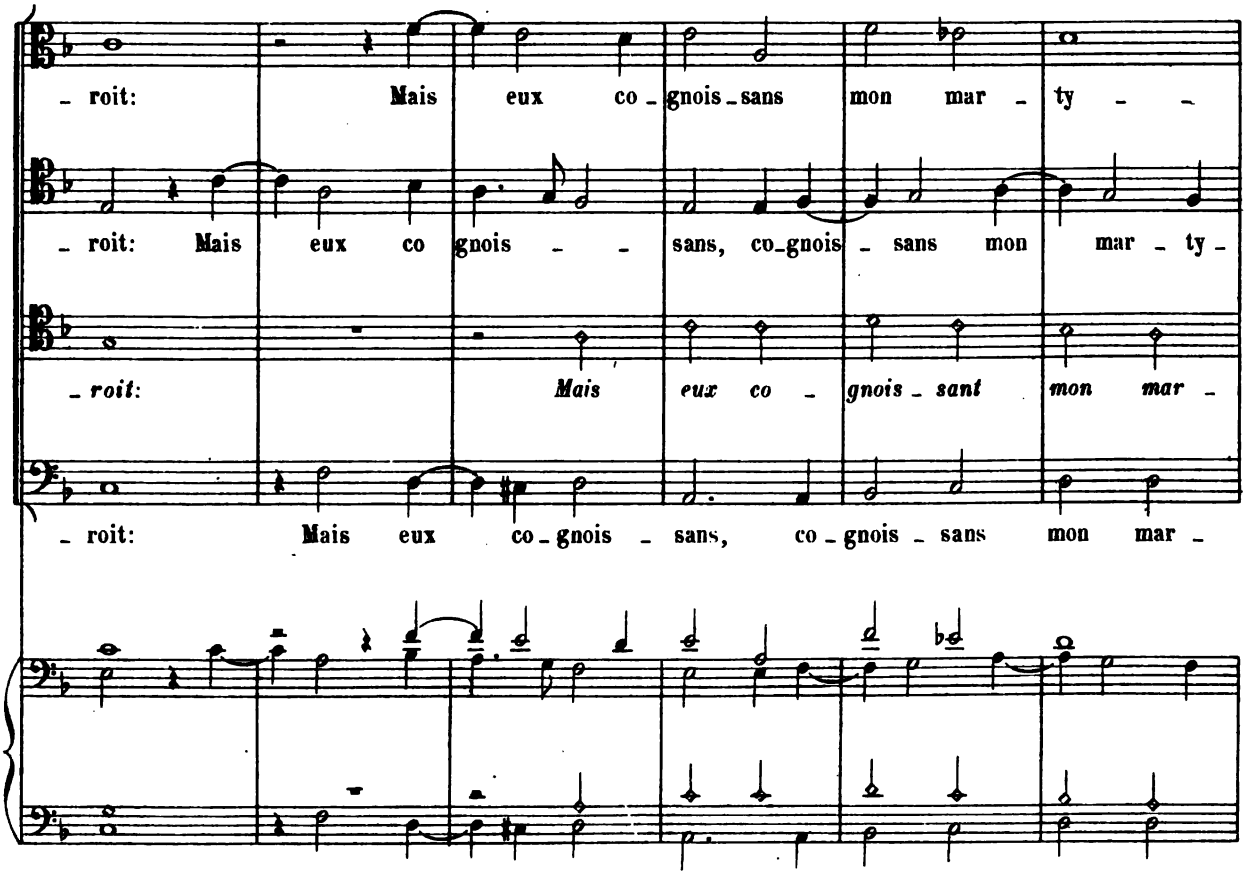
SEPTIESME PARTIE, A 4



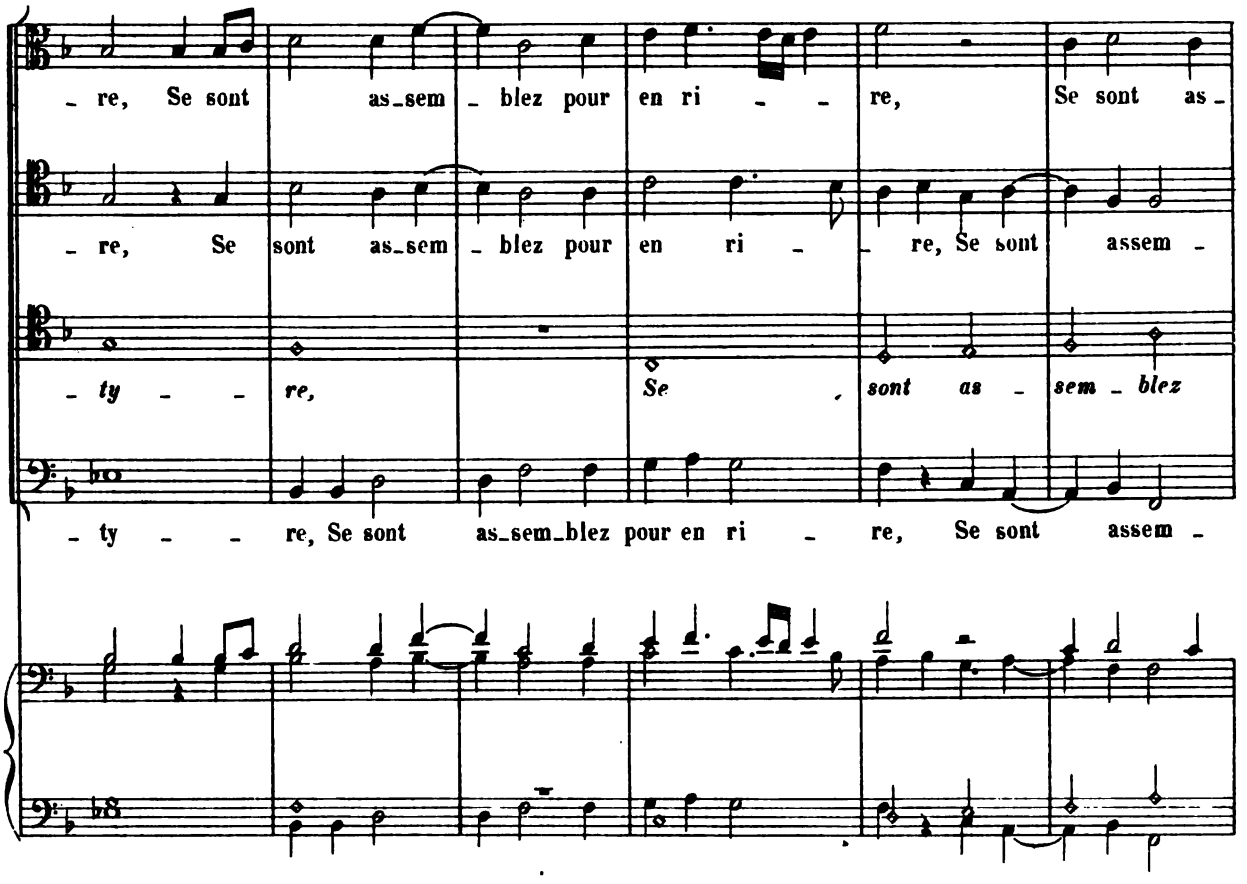


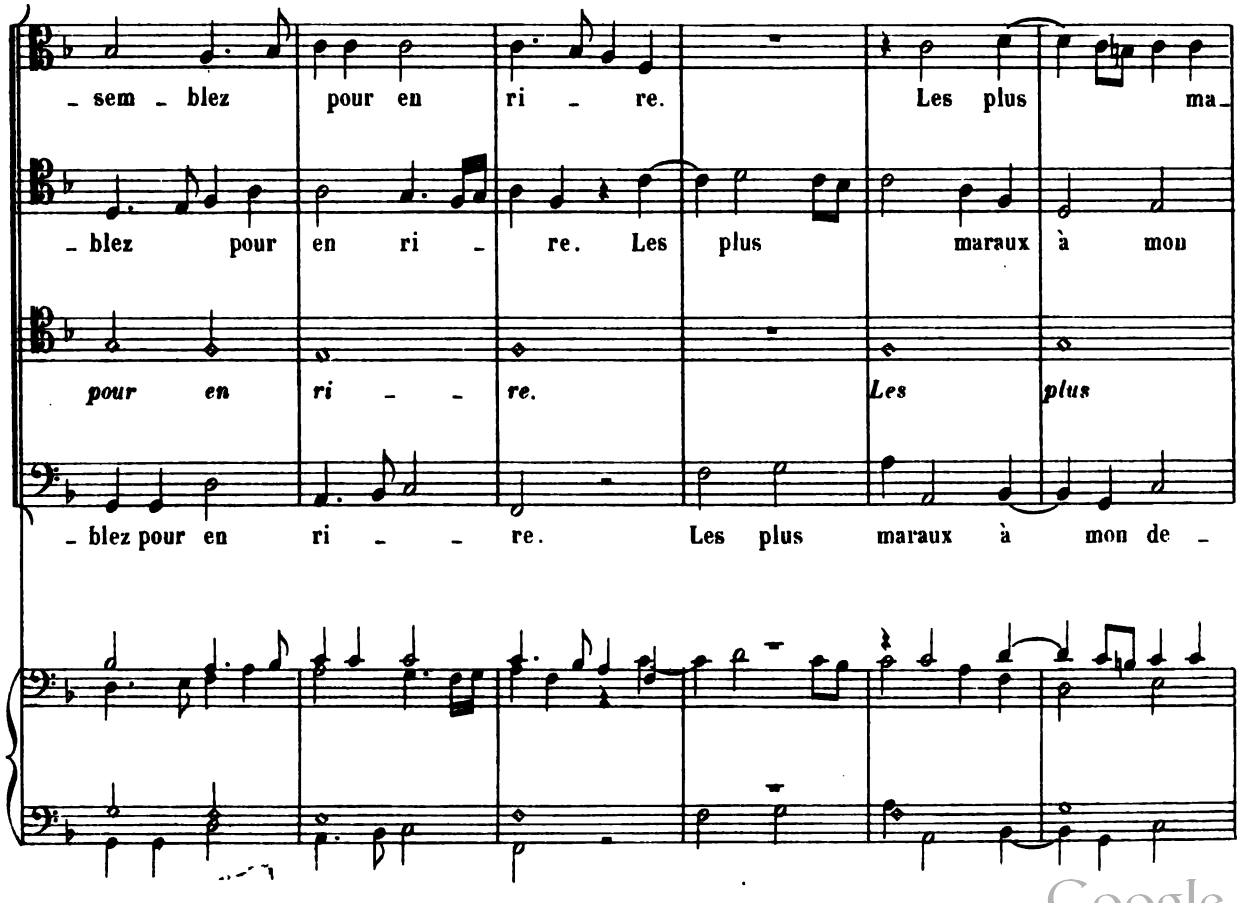
Digitized by Google



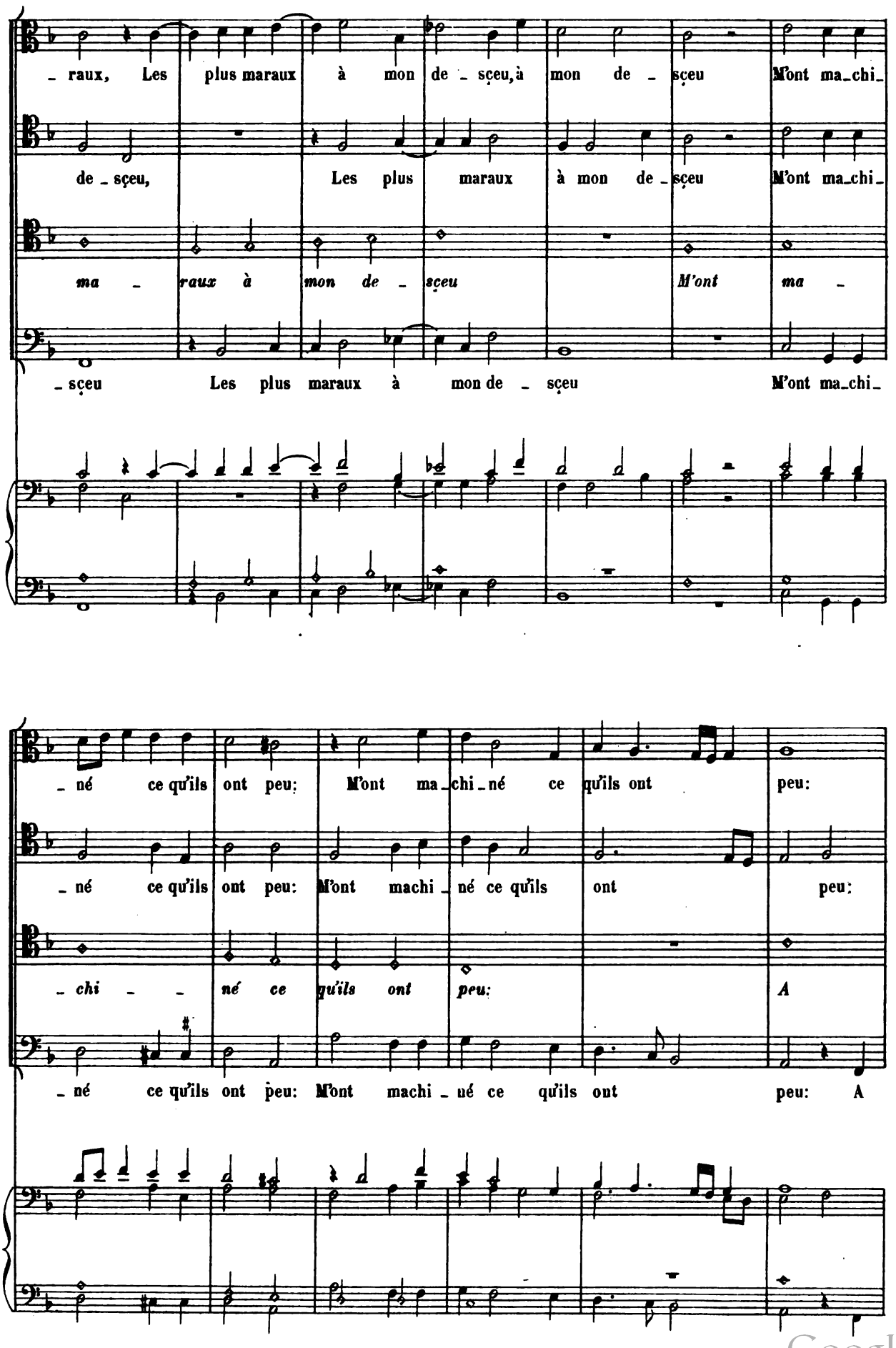


Digitized by Google

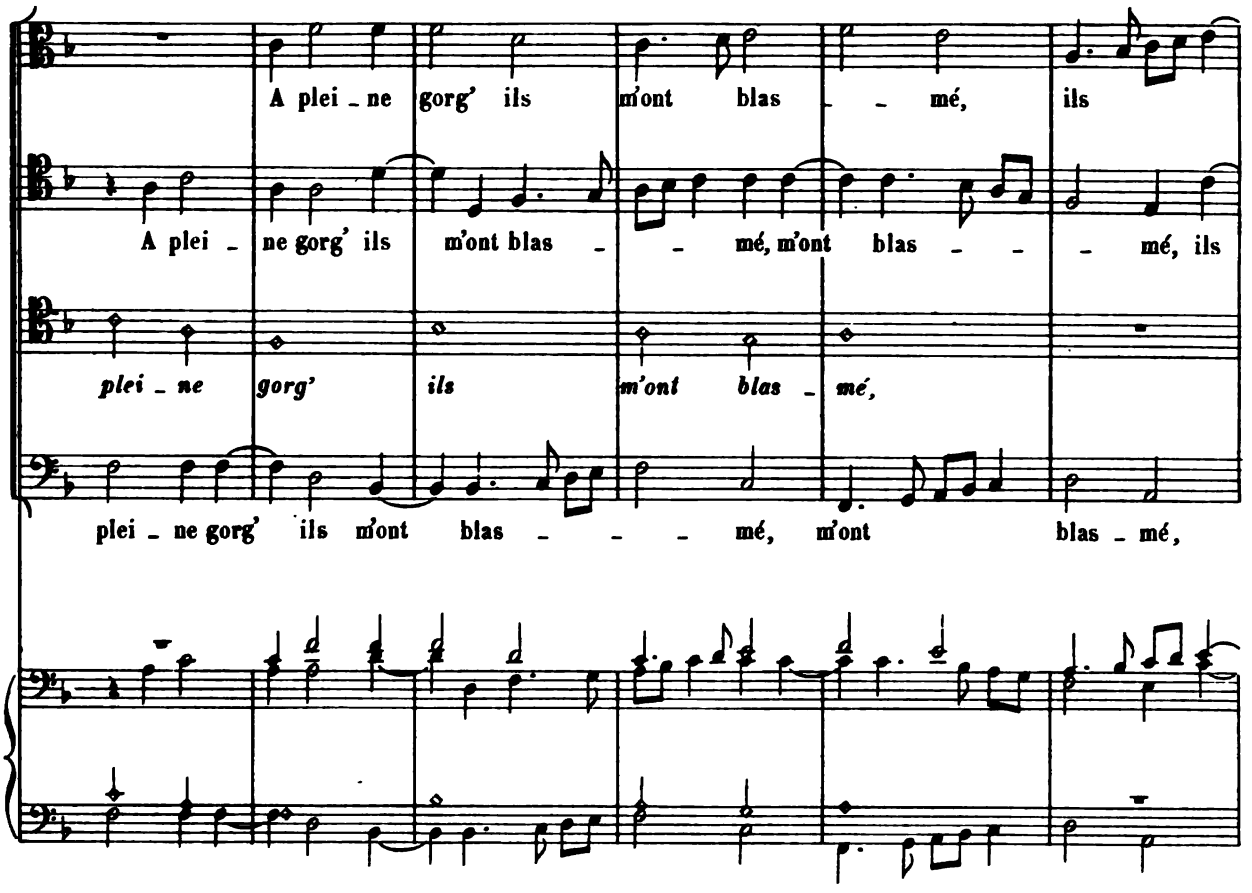


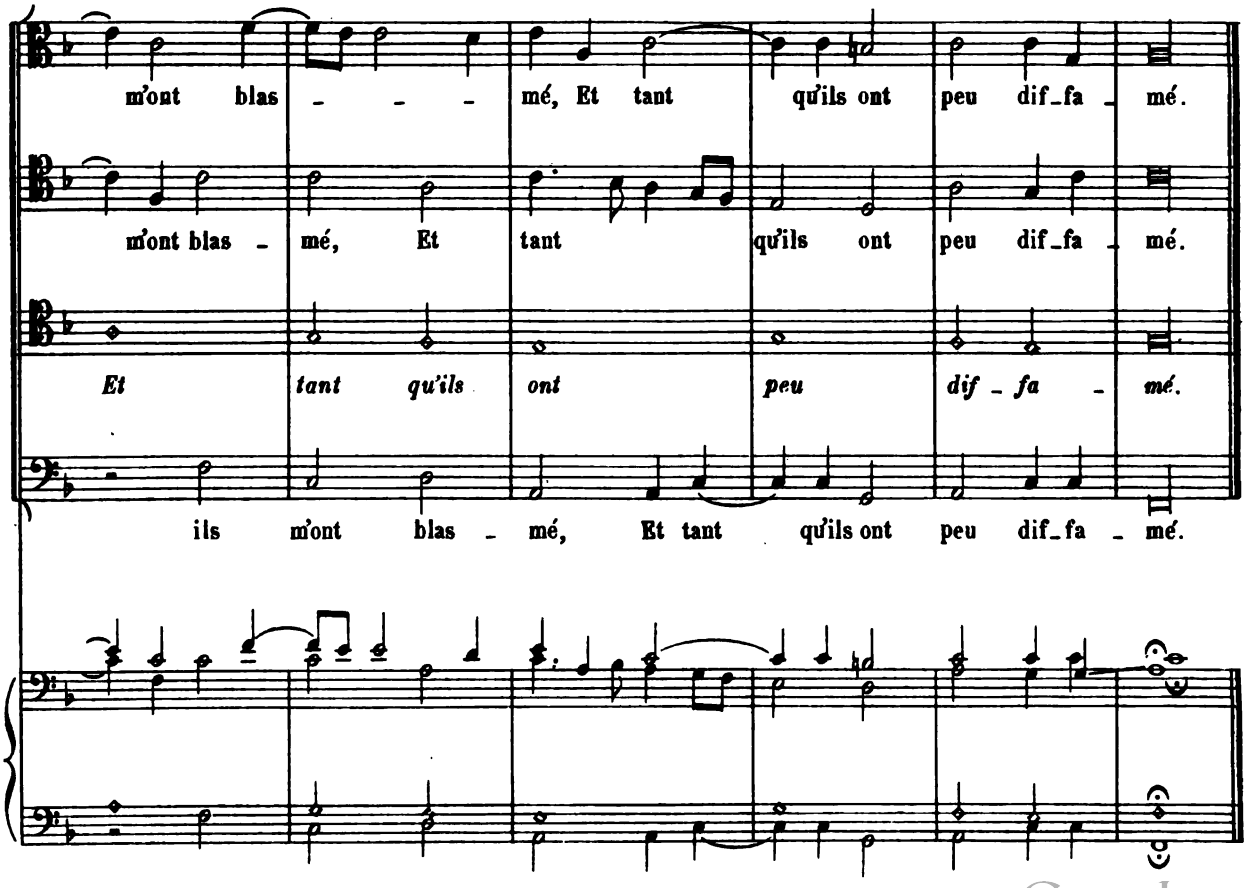


Digitized by Google



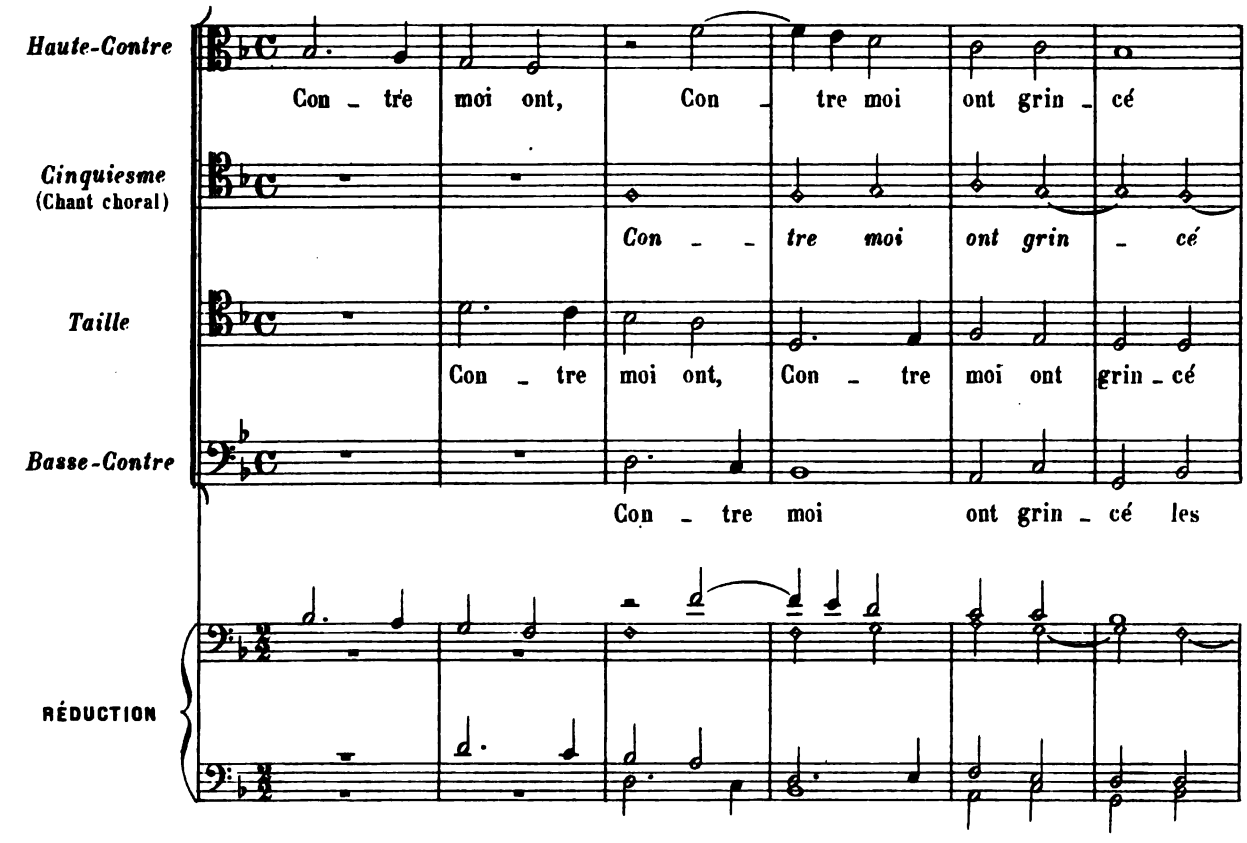
Digitized by Google

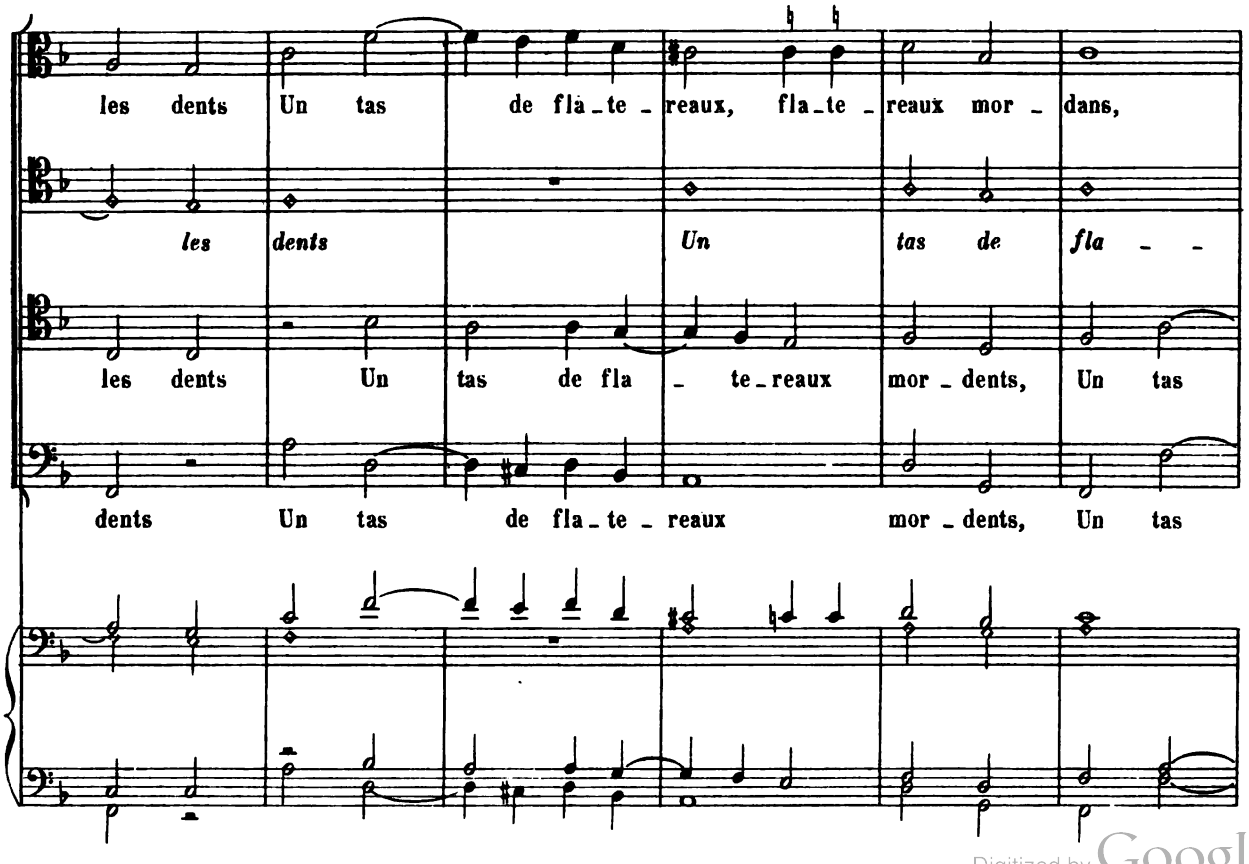




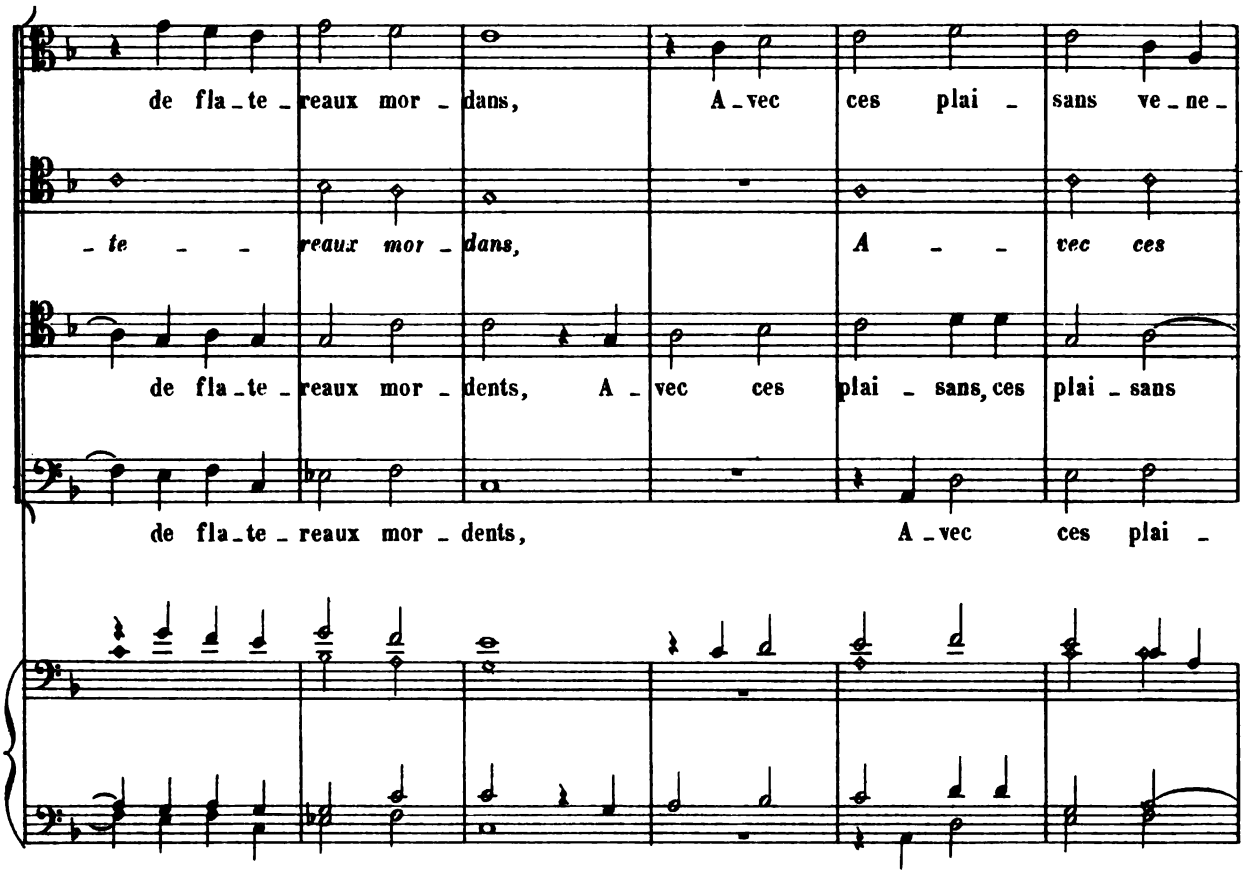
Digitized by Google

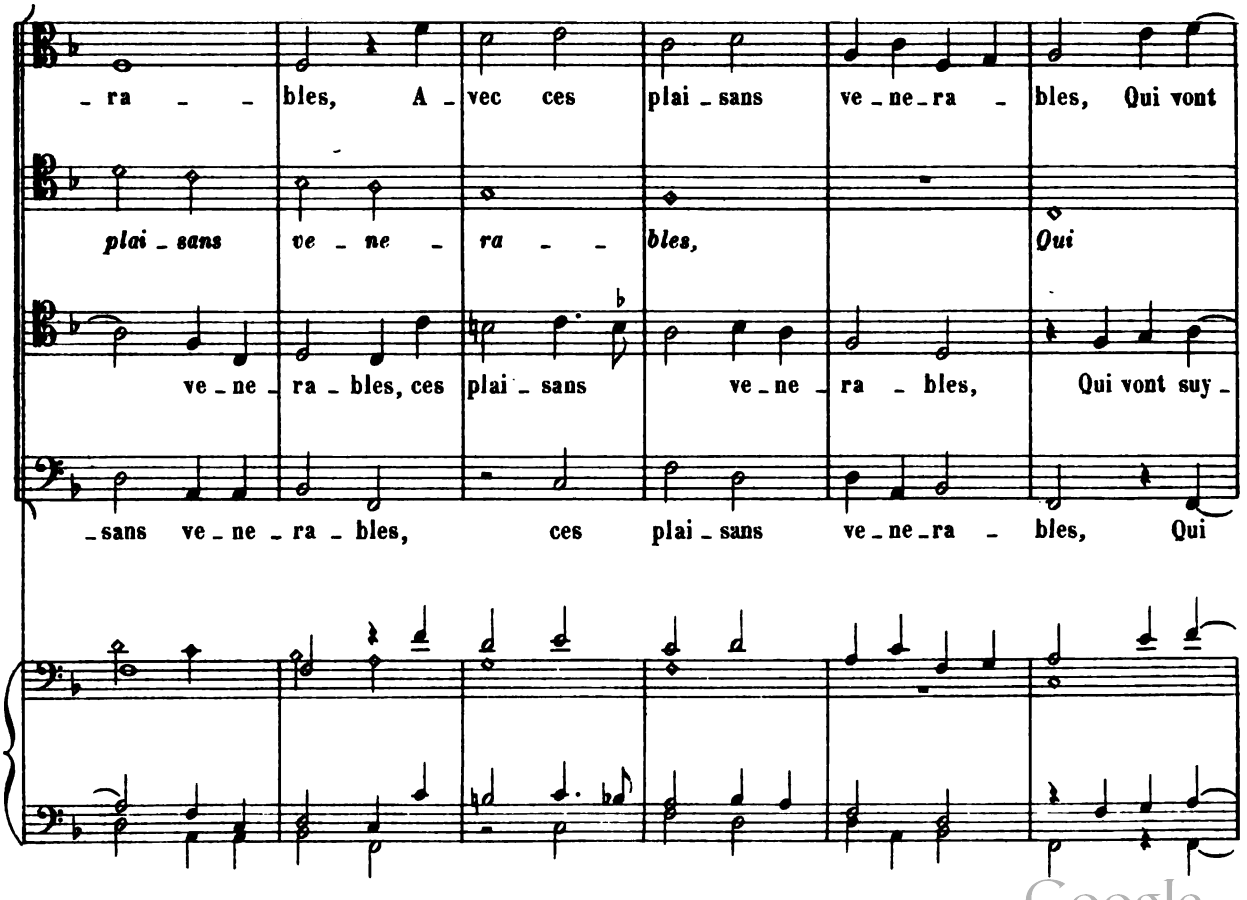
HUITIESME PARTIE, A 4



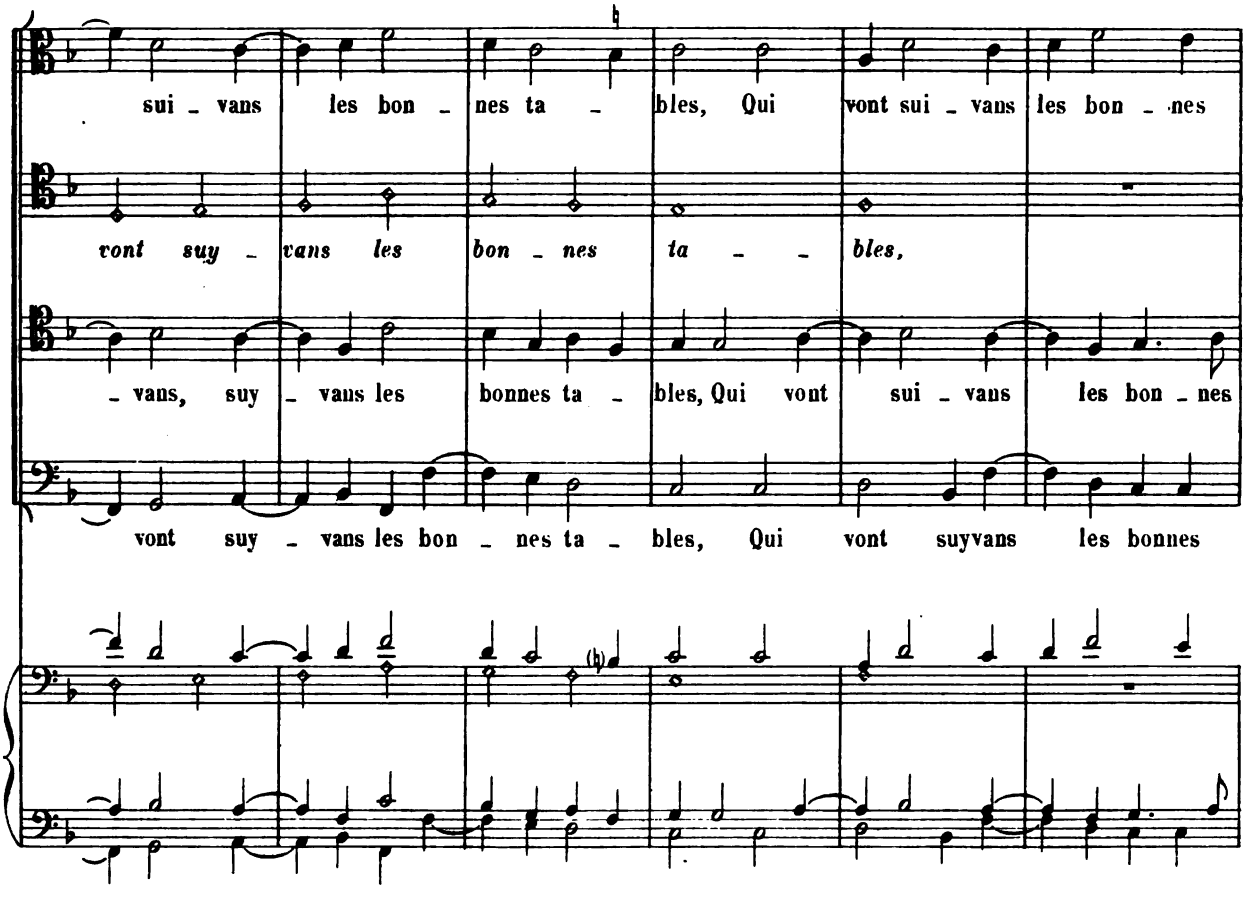


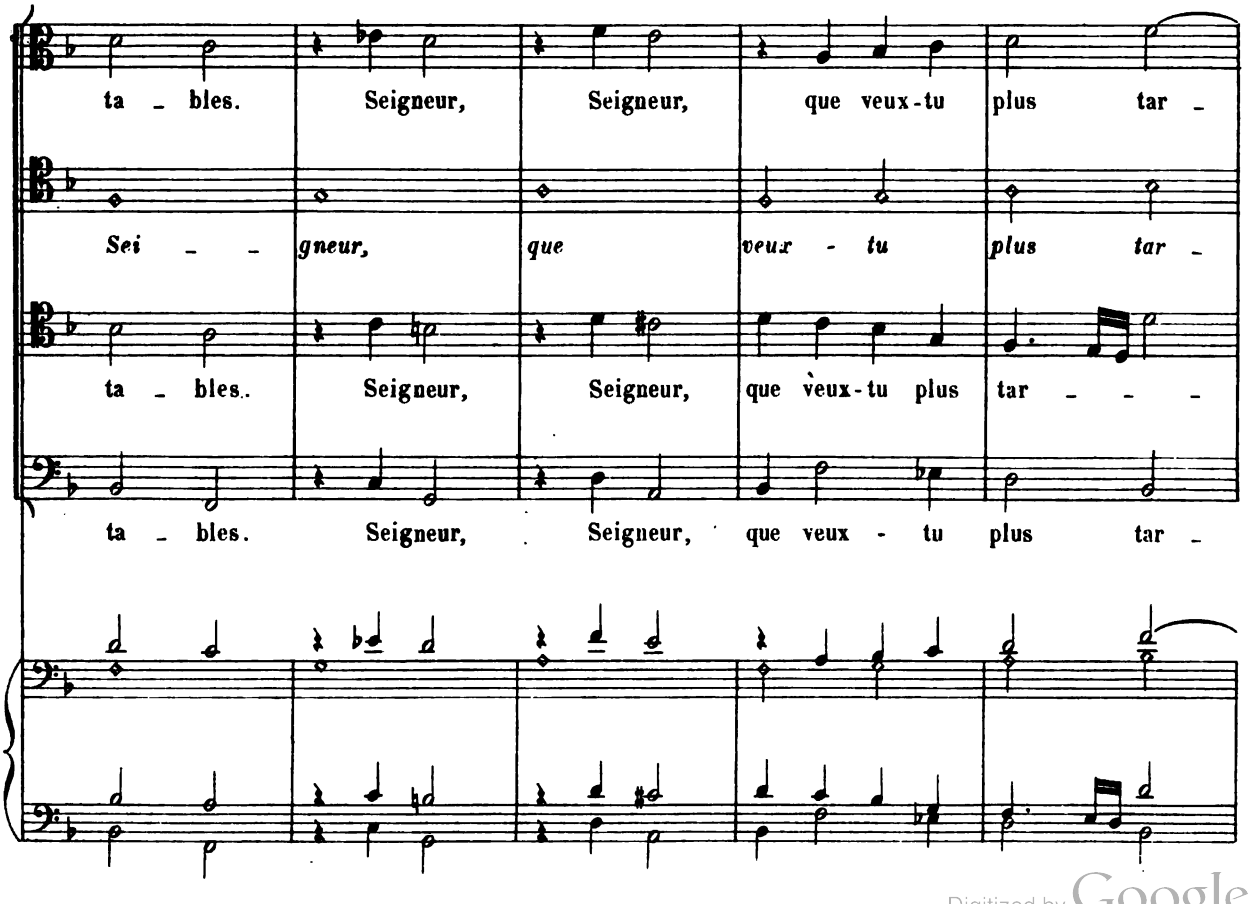
Digitized by Google



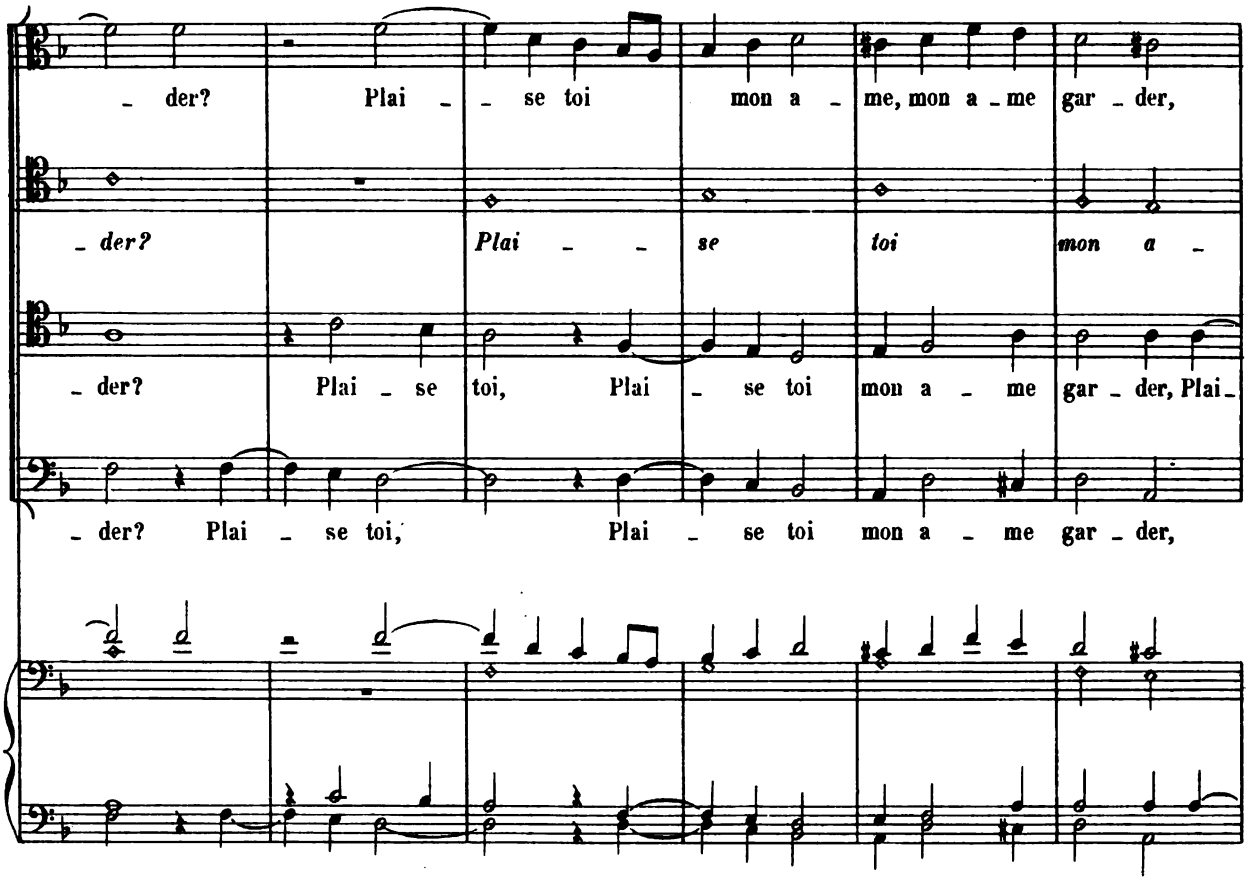


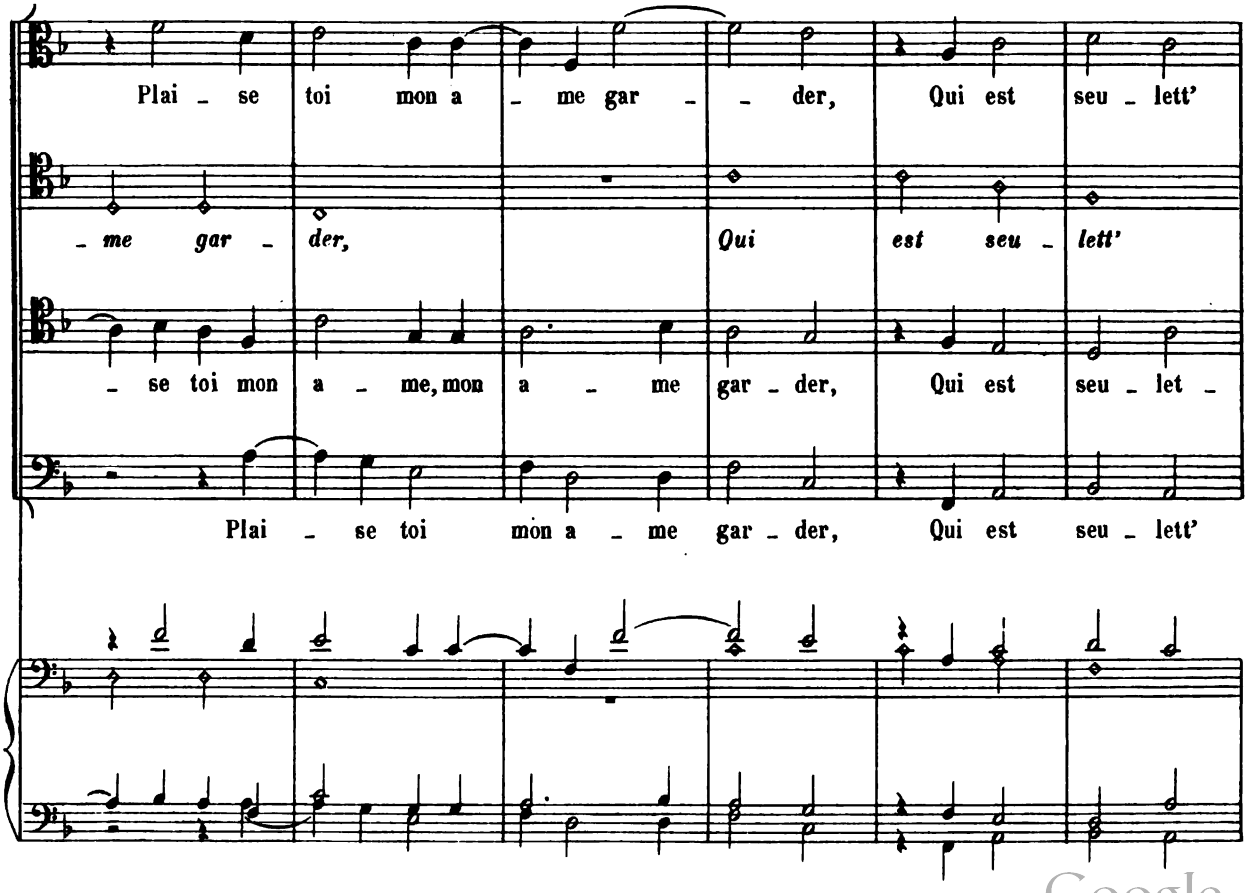
Digitized by Google



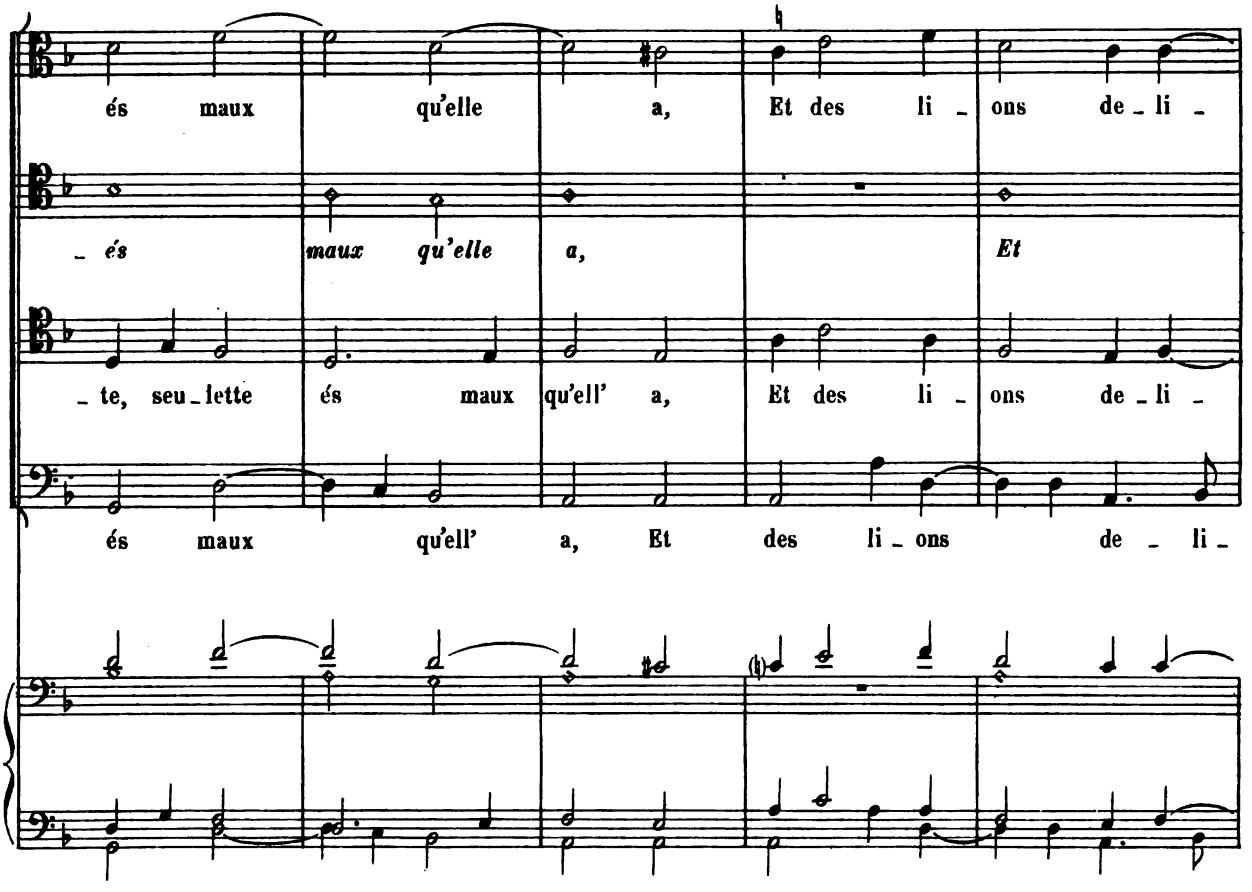


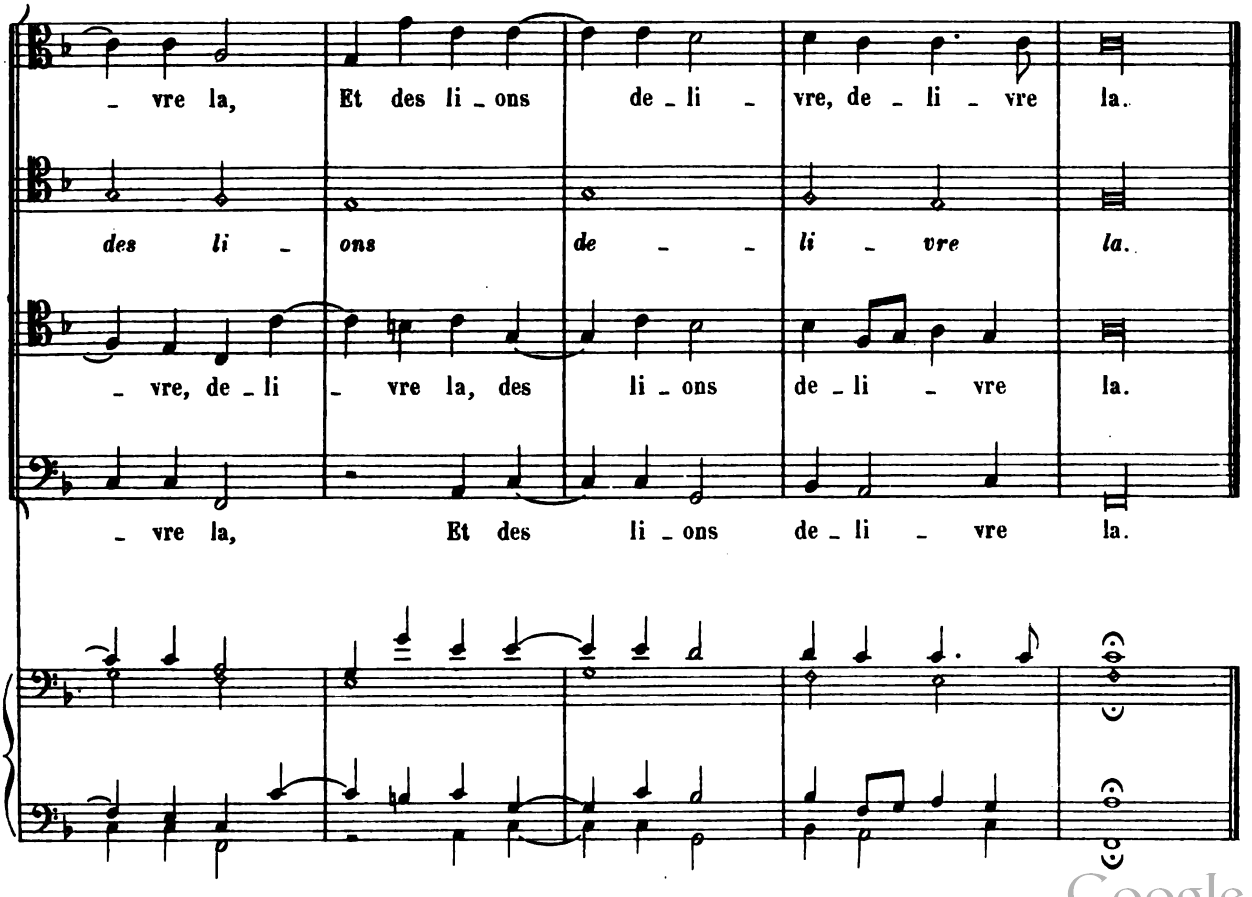
Digitized by Google



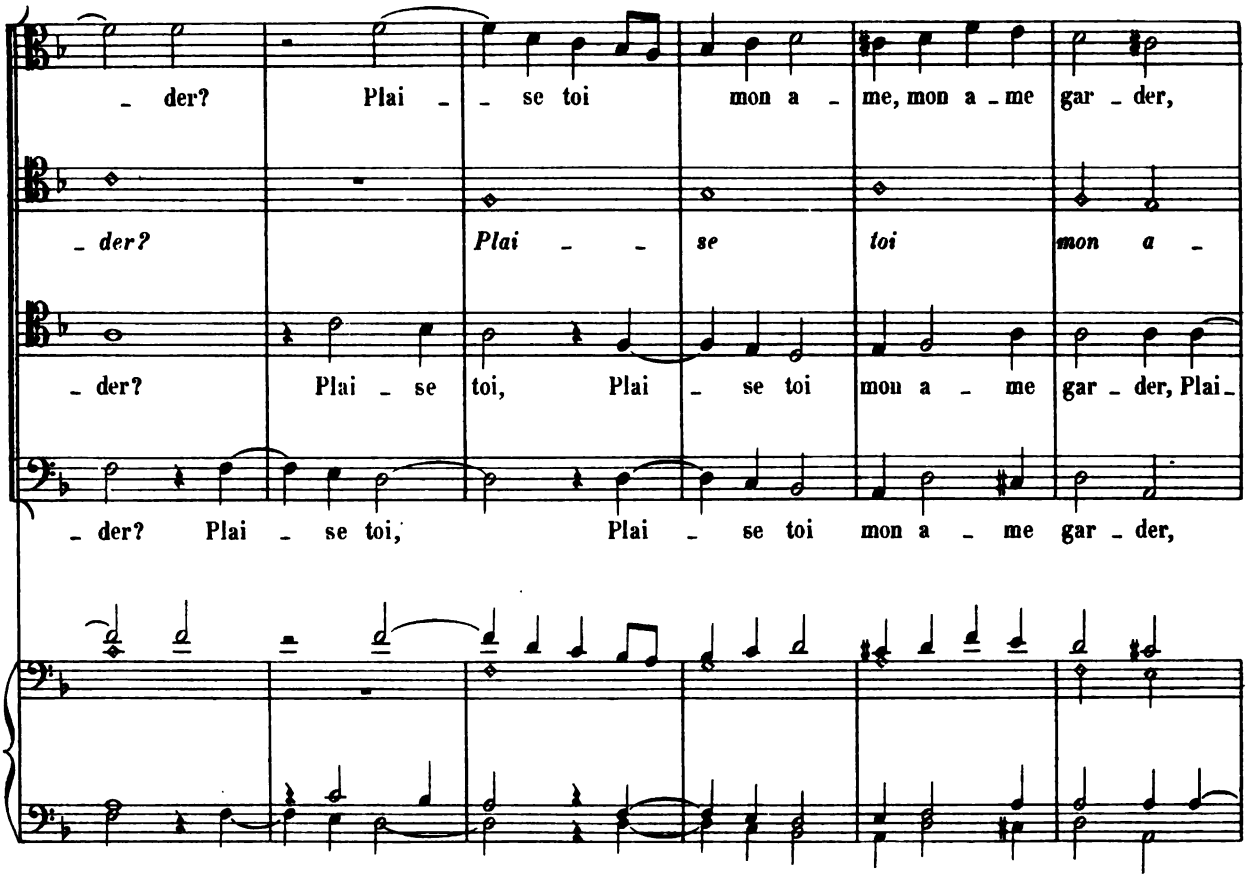


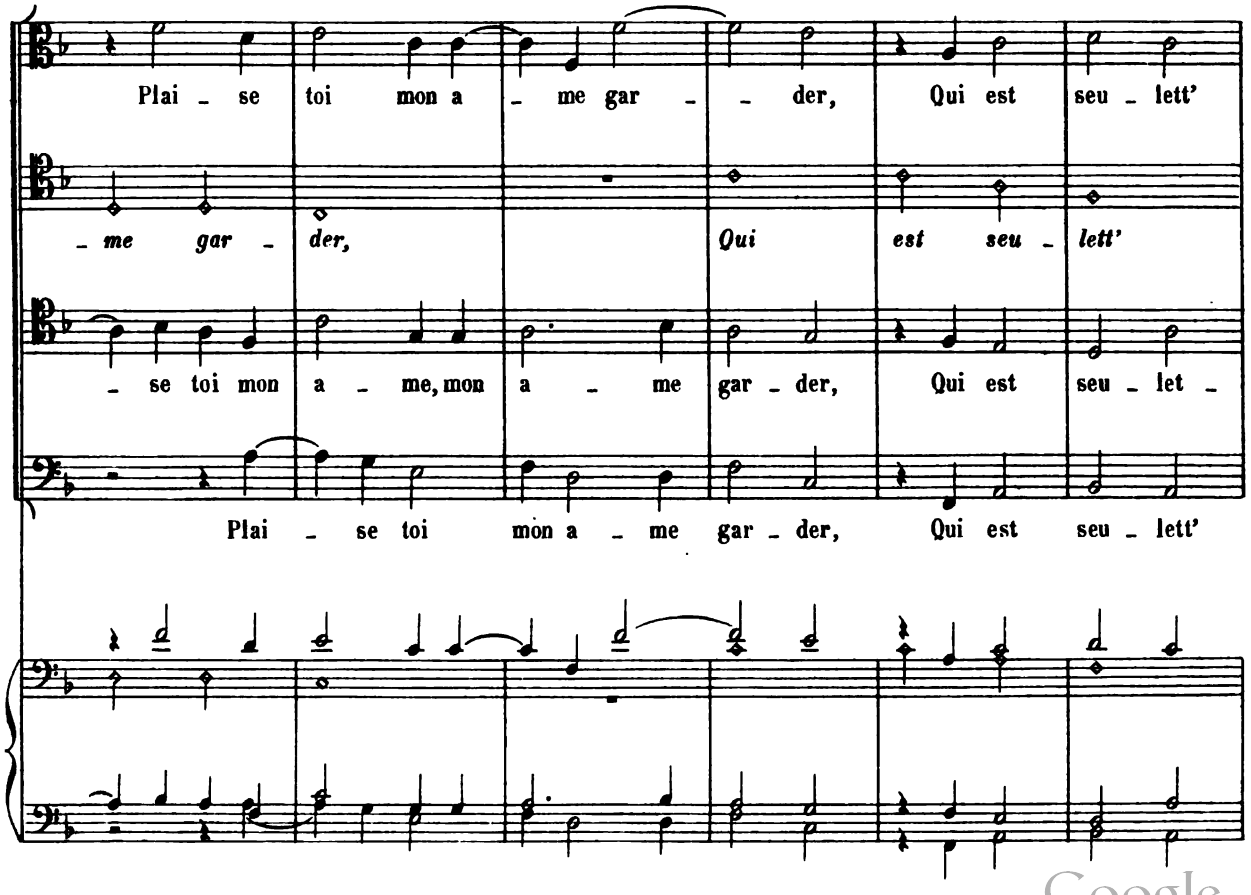
Digitized by Google



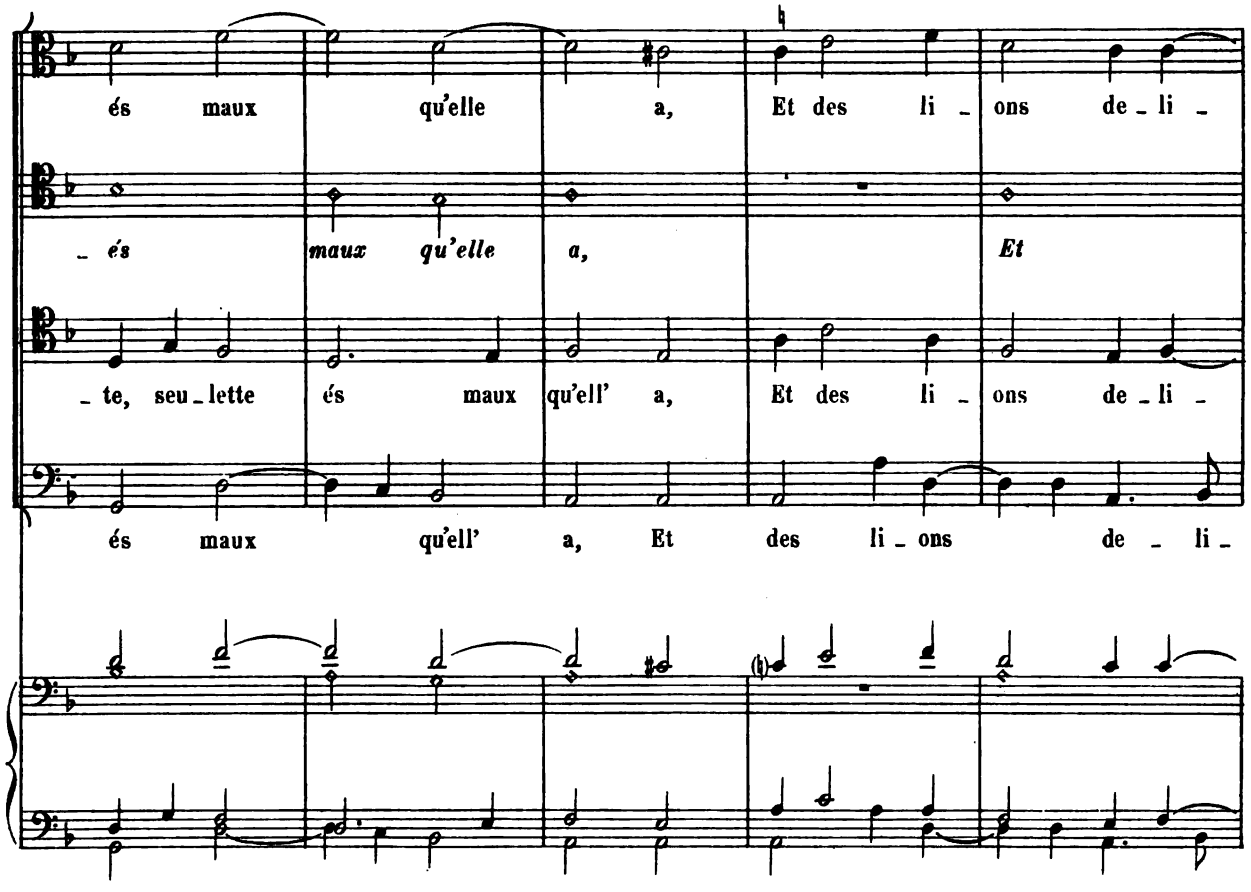


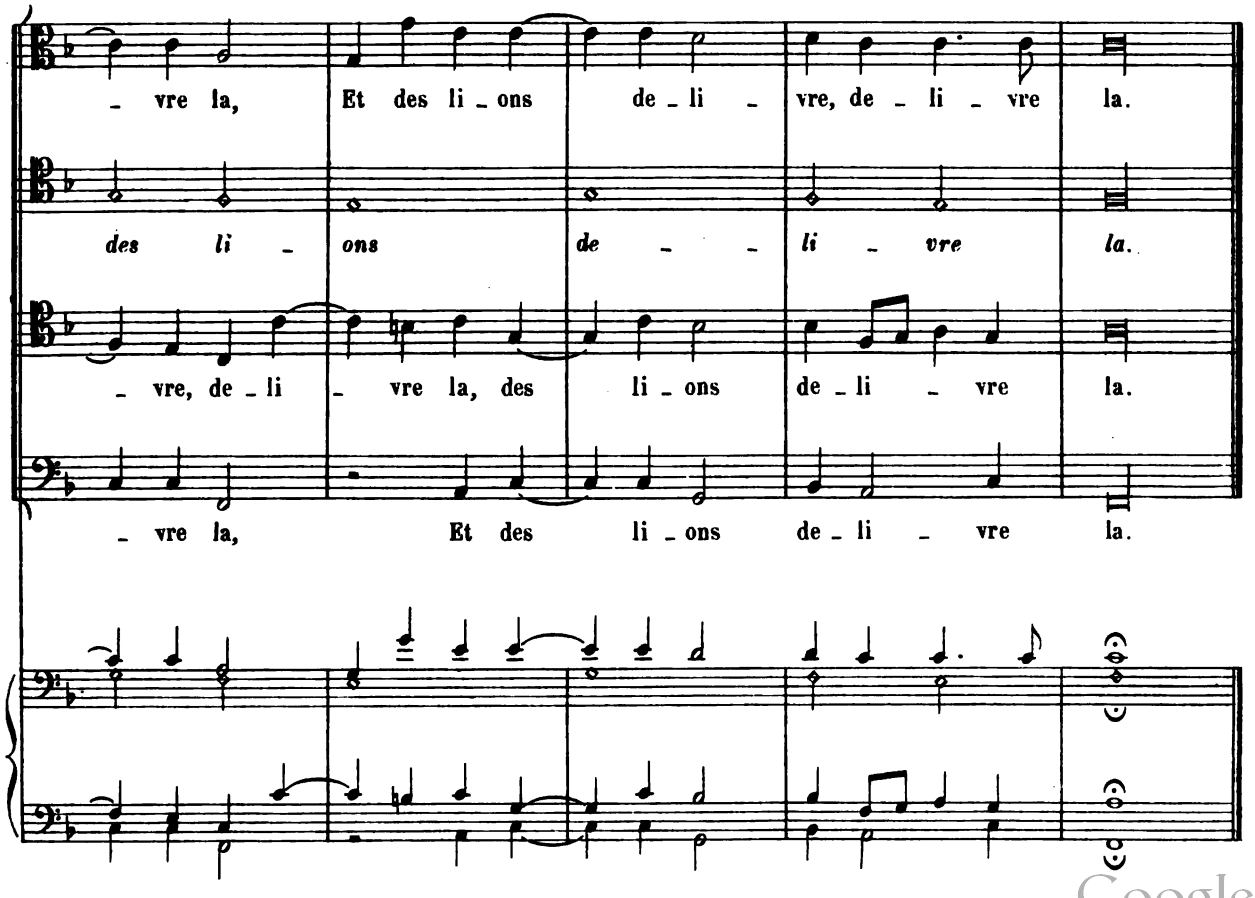
Digitized by Google





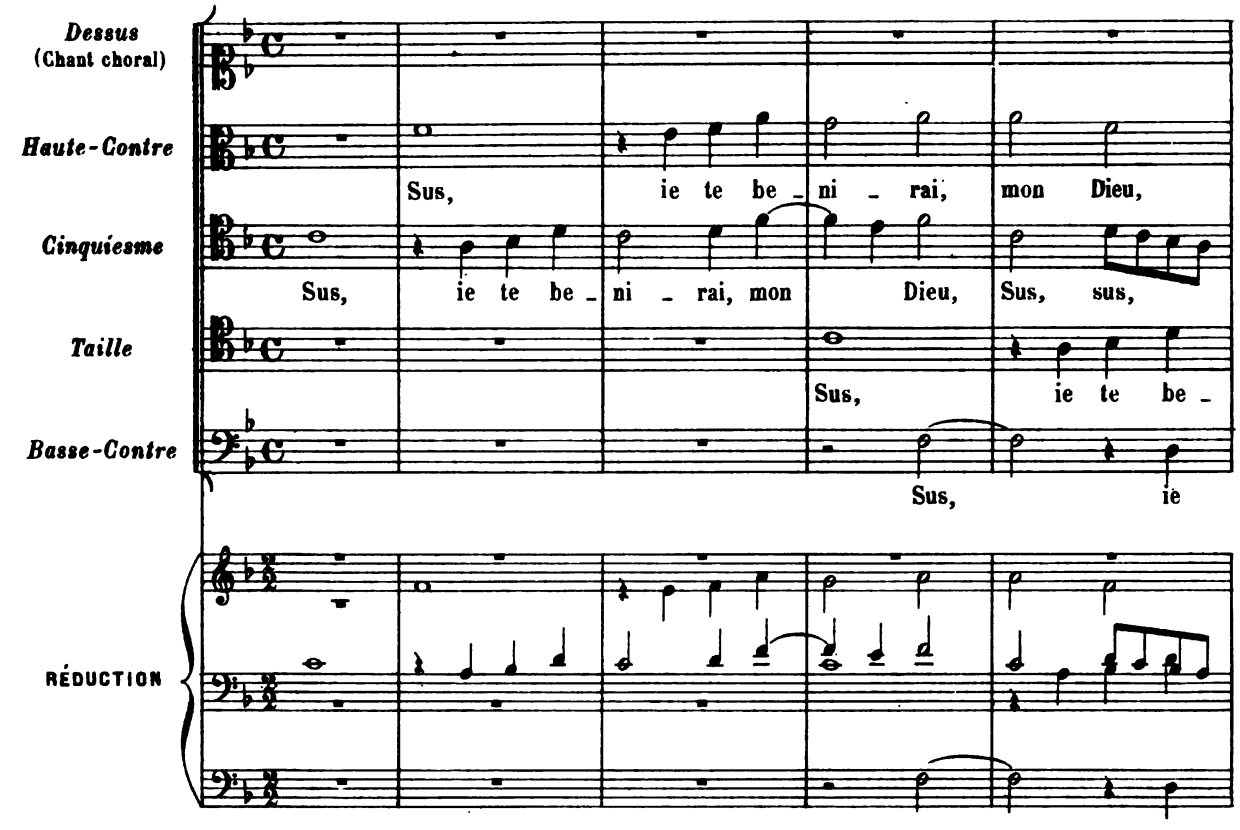
Digitized by Google

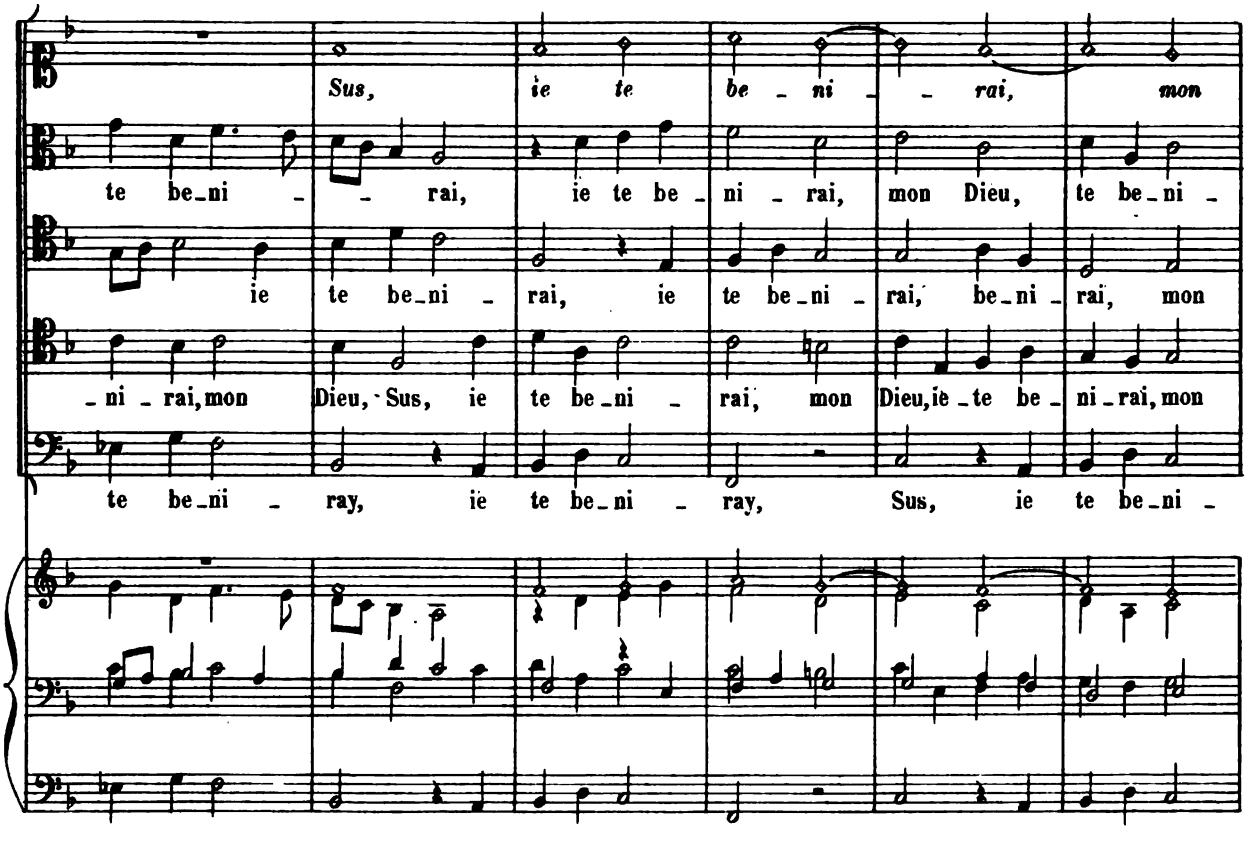




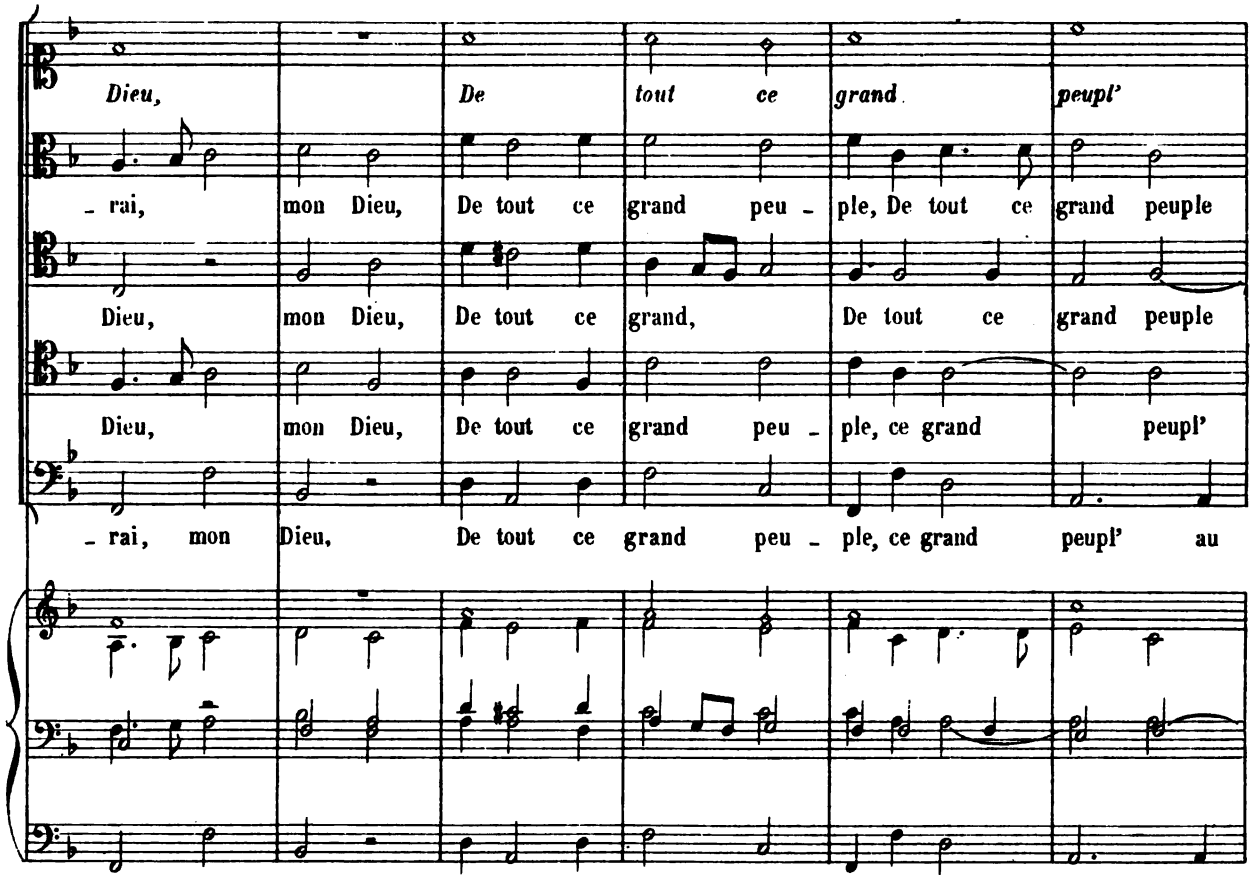
Digitized by Google

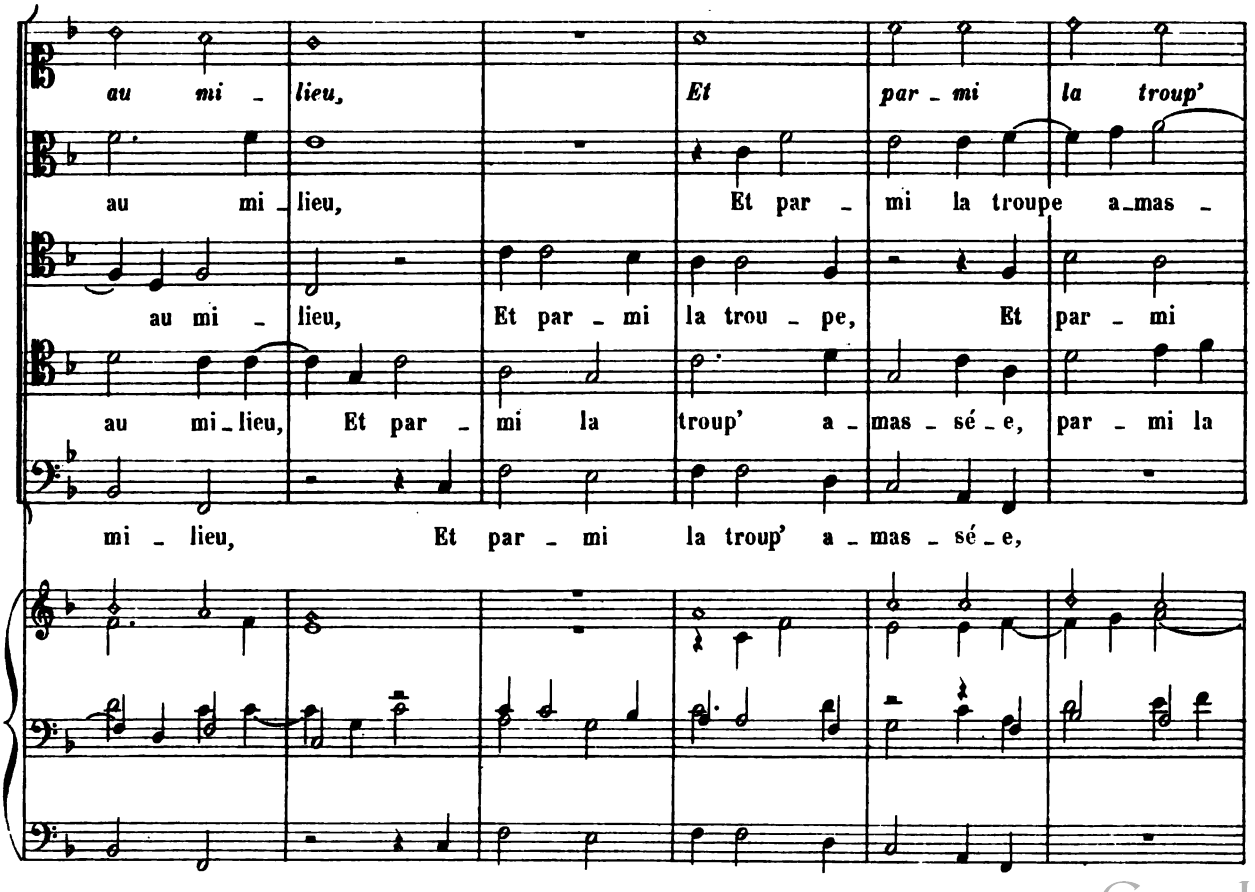
NEUFIESME PARTIE, A 5



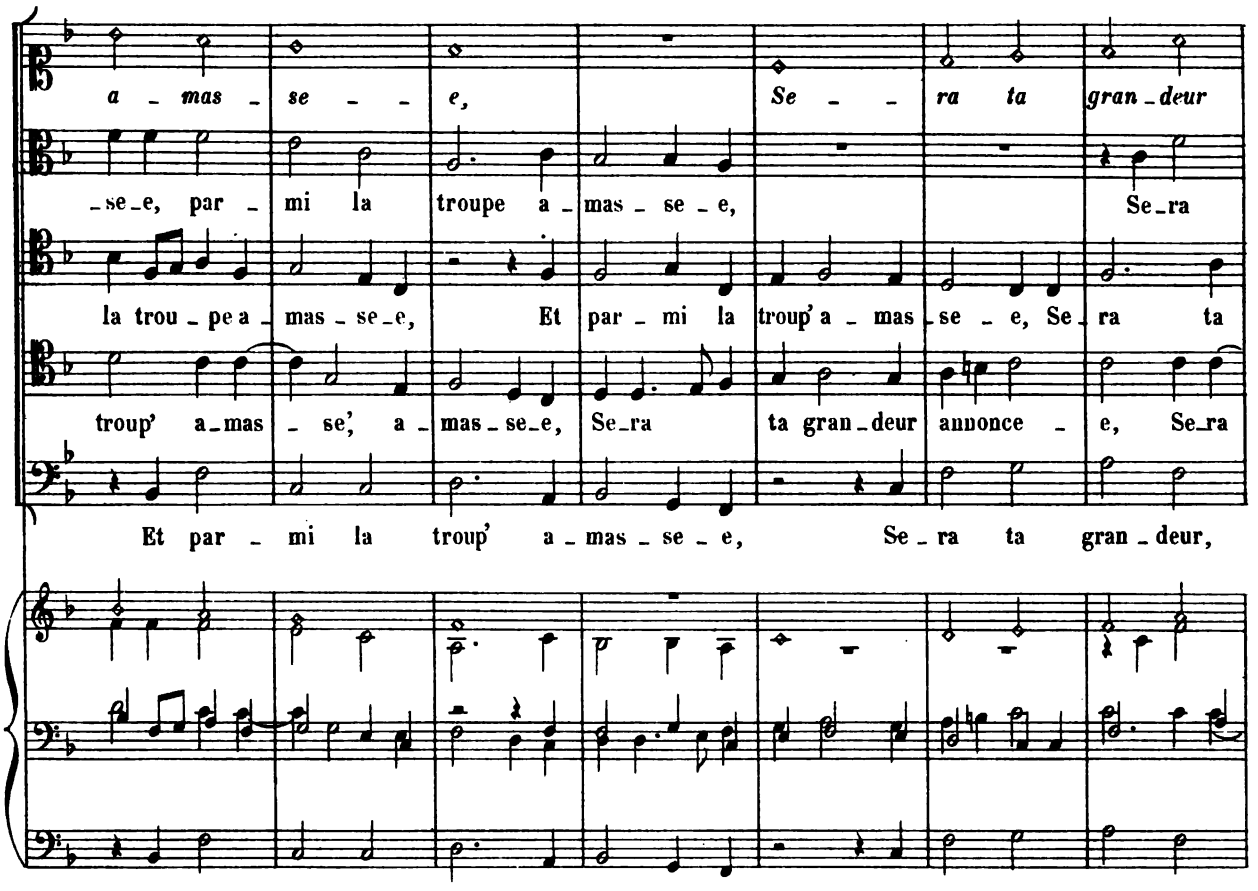


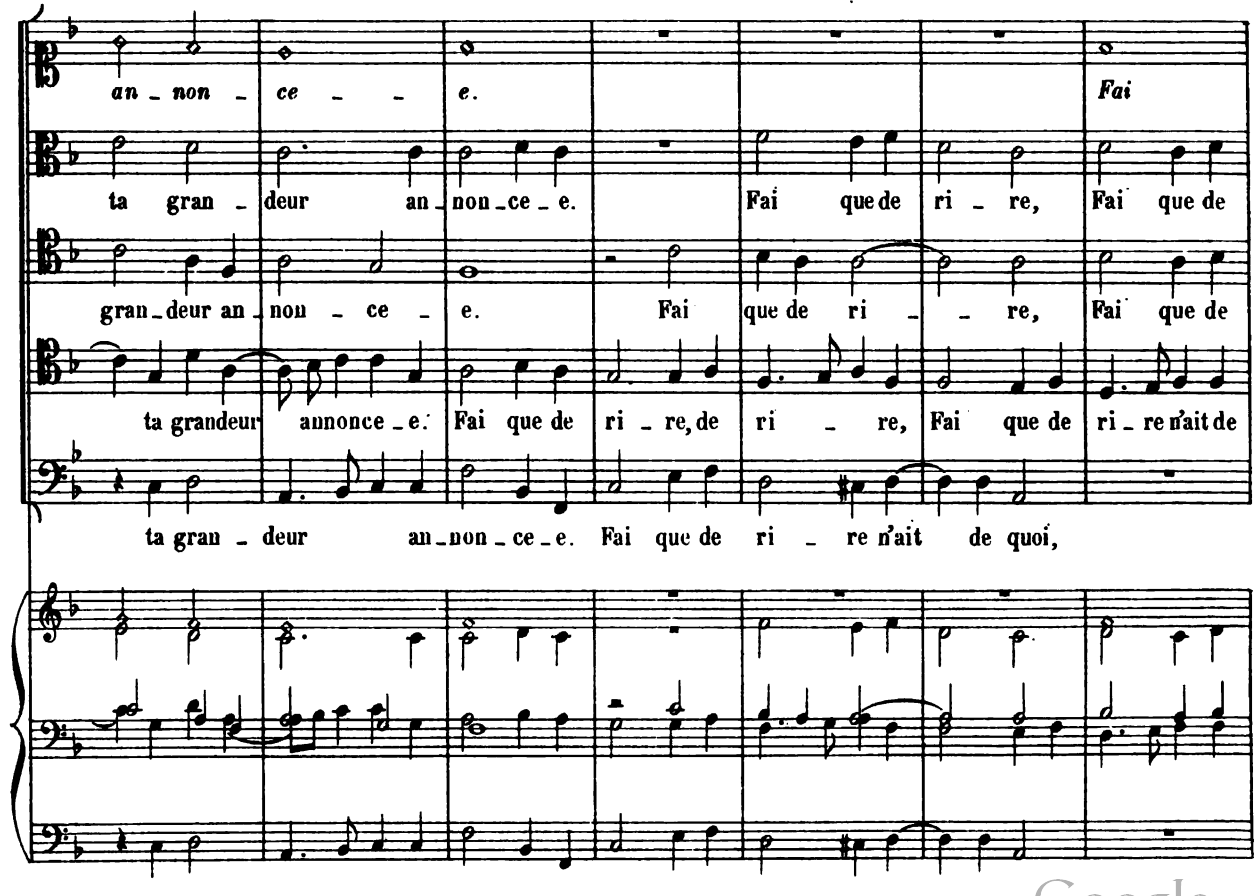
Digitized by Google





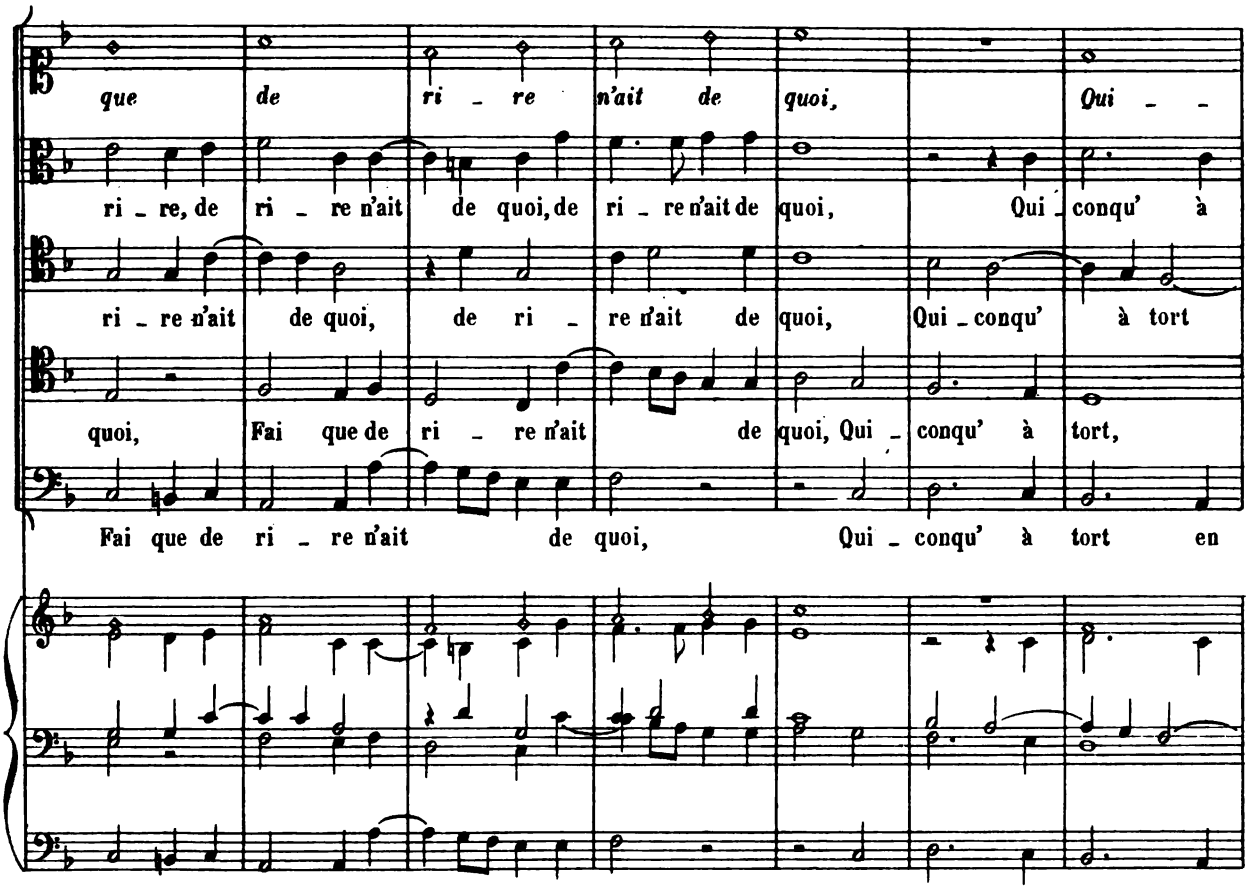
Digitized by Google

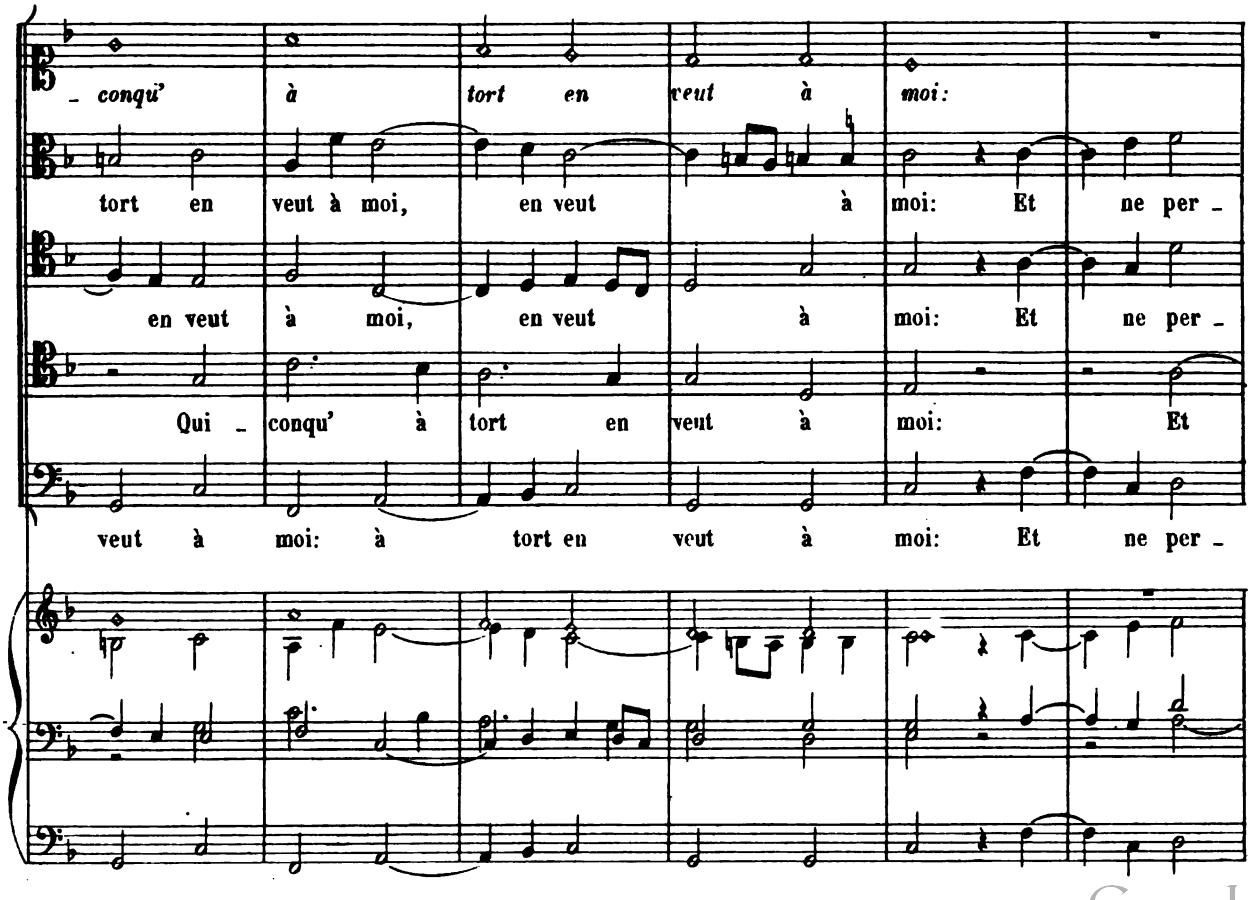




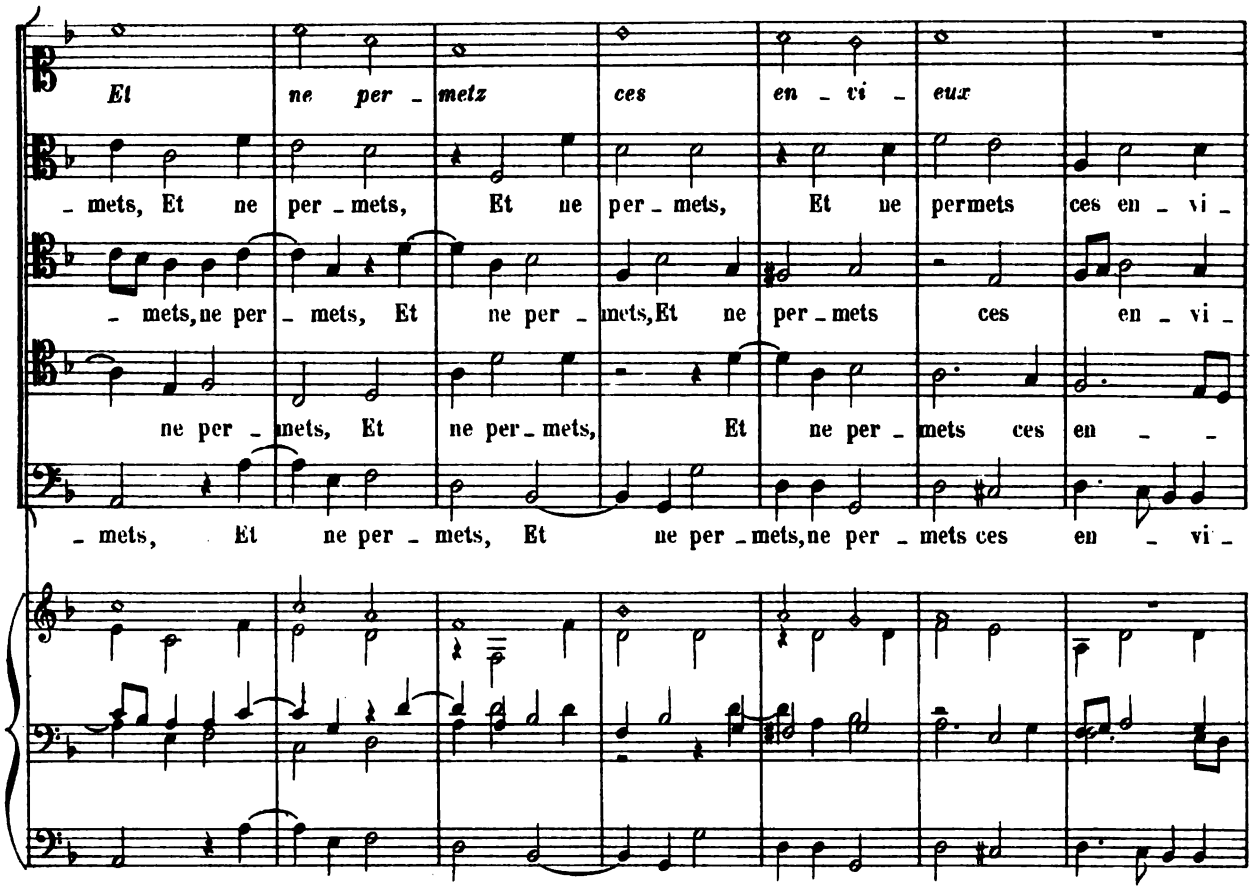
A.L.10,216.

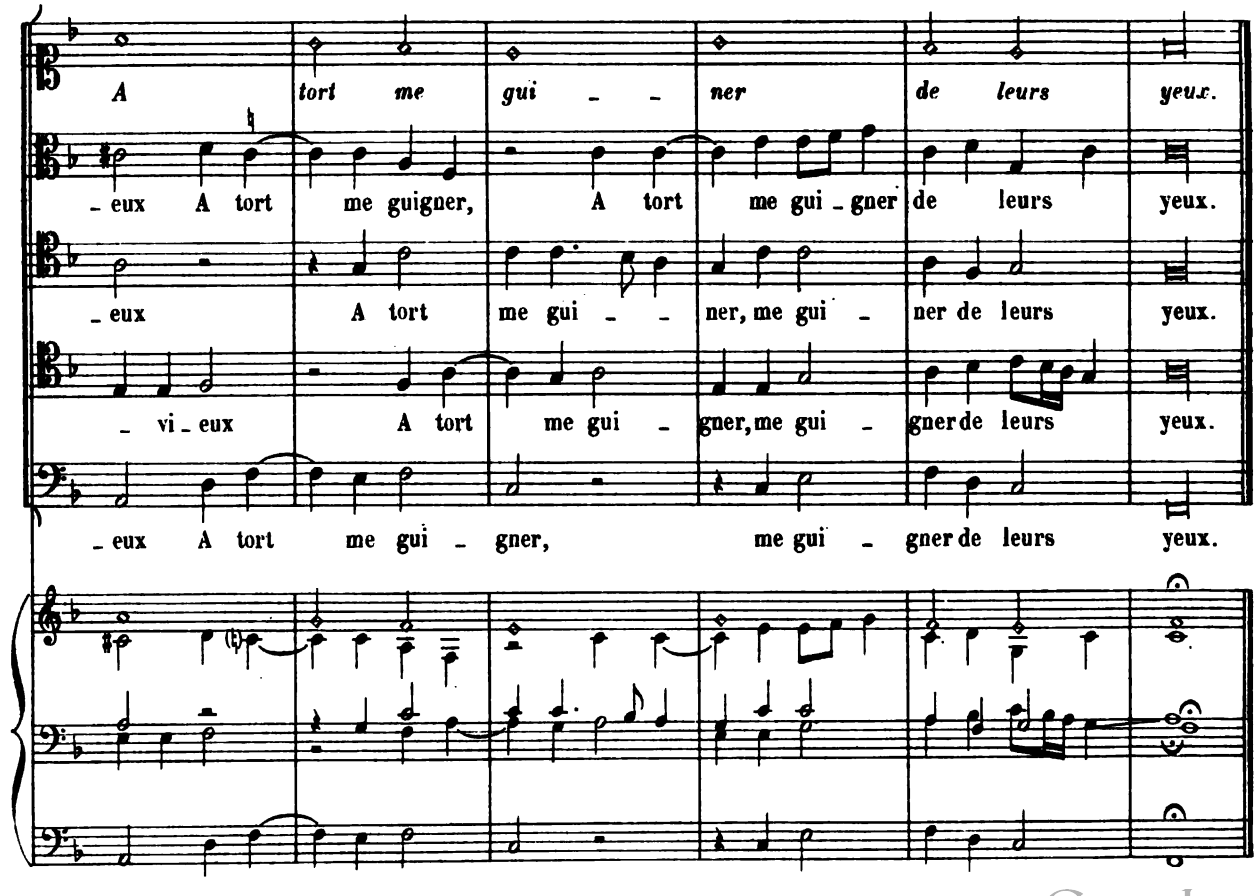
Digitized by Google





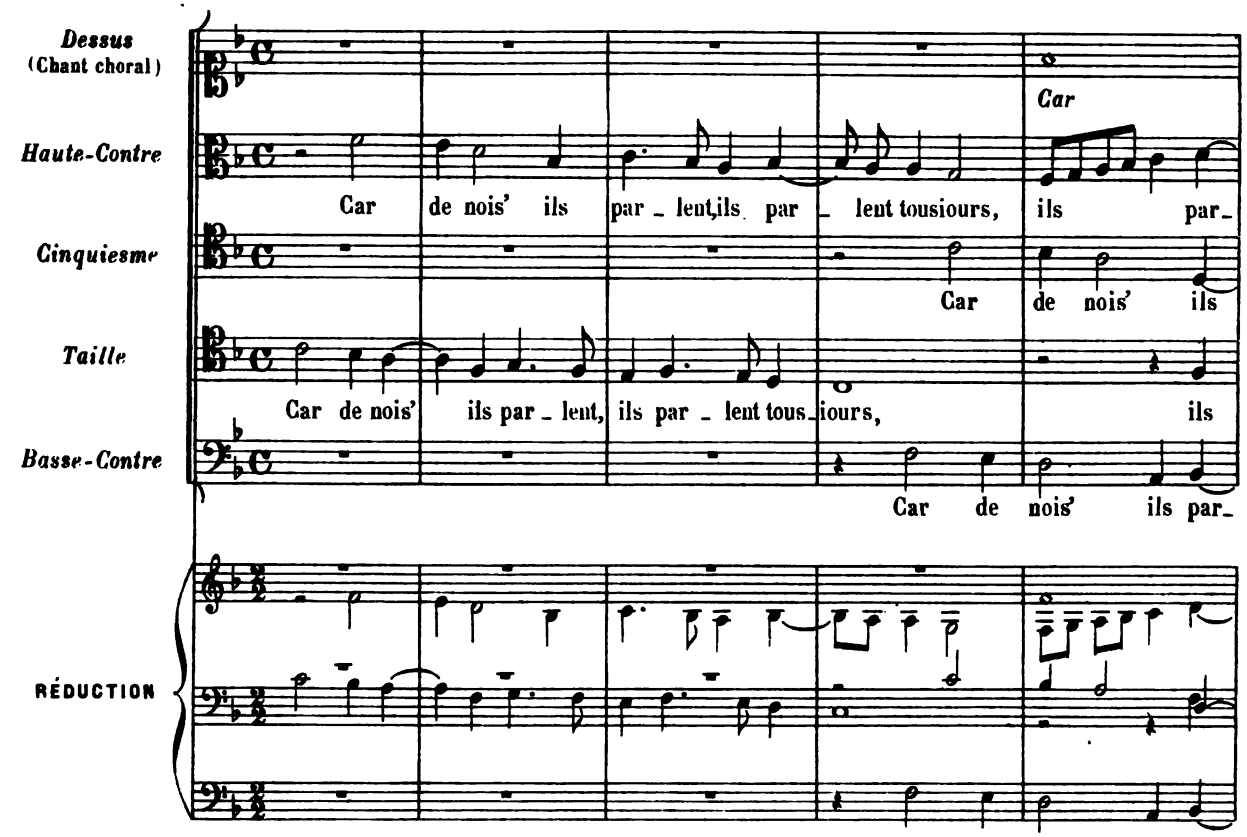
Digitized by Google

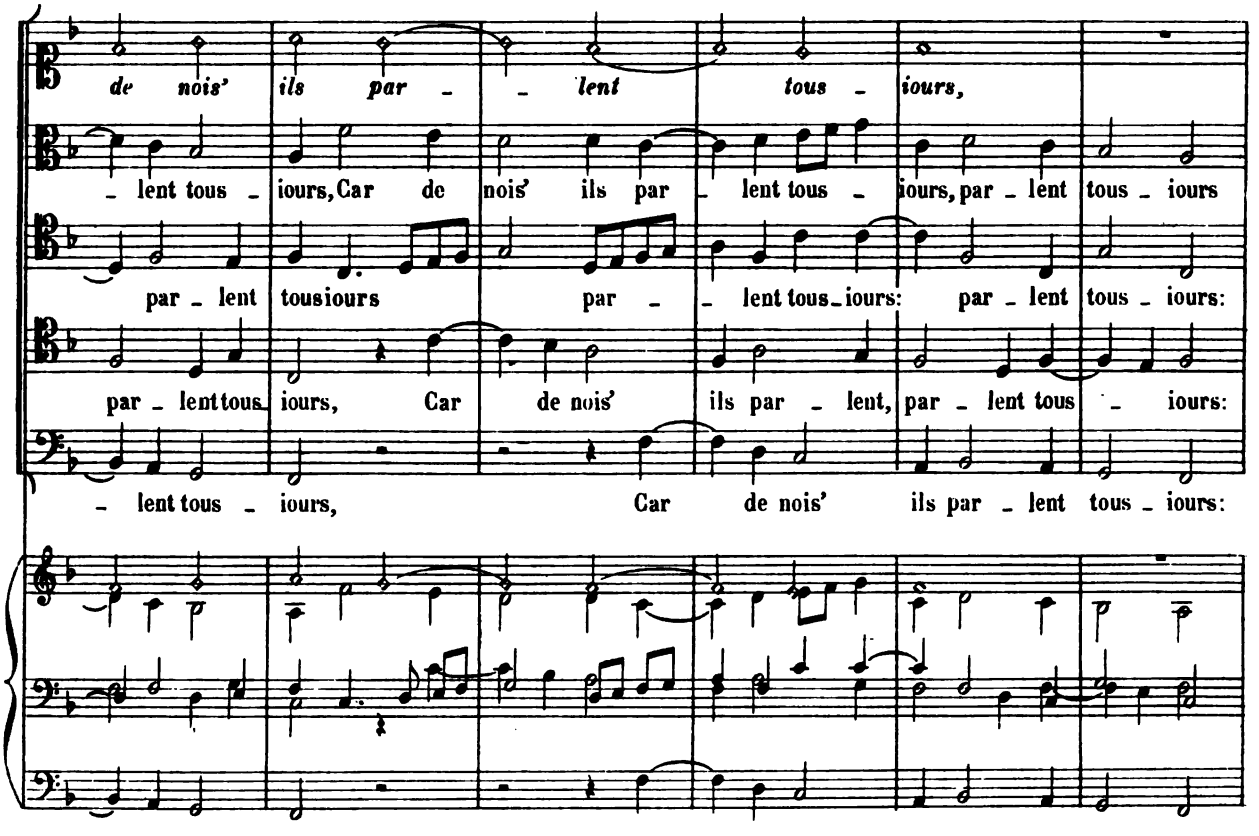




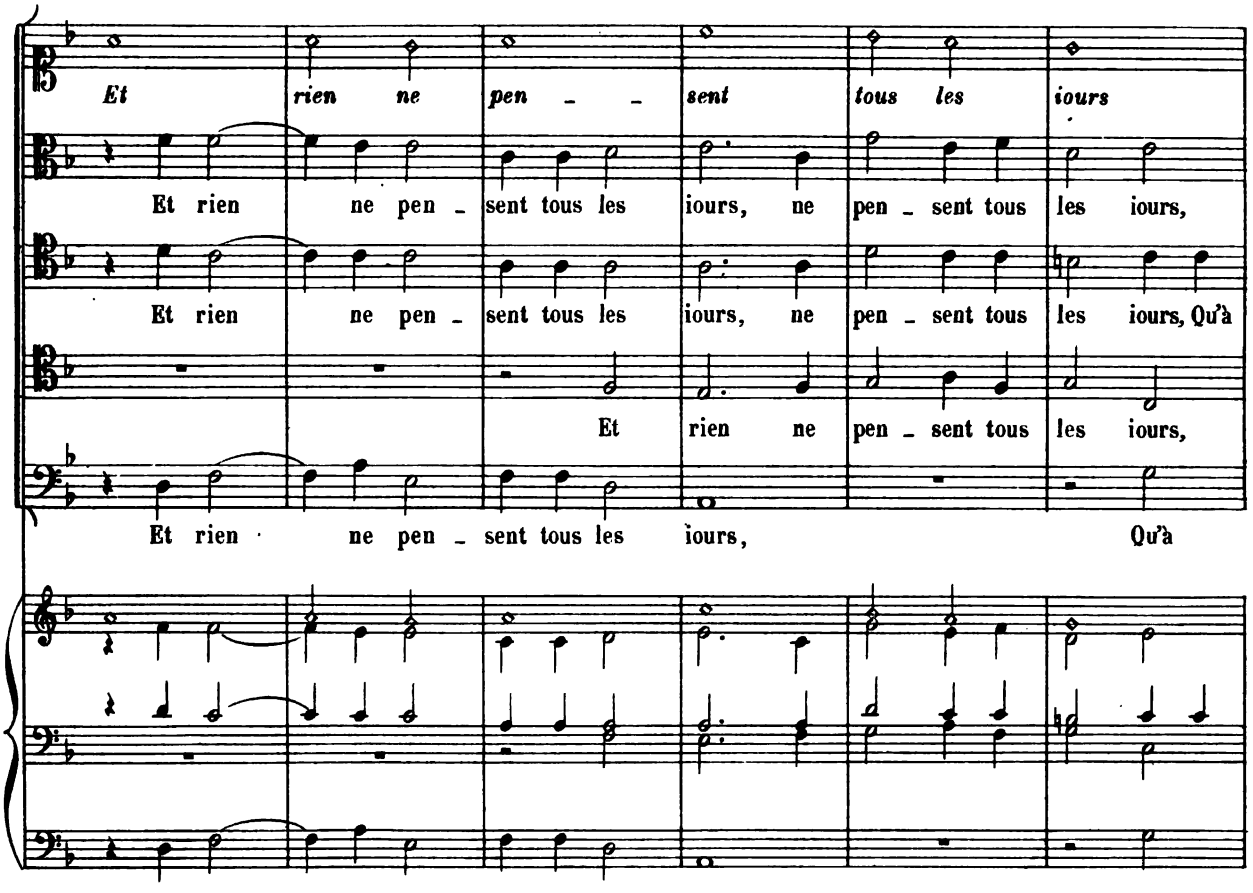
Digitized by Google

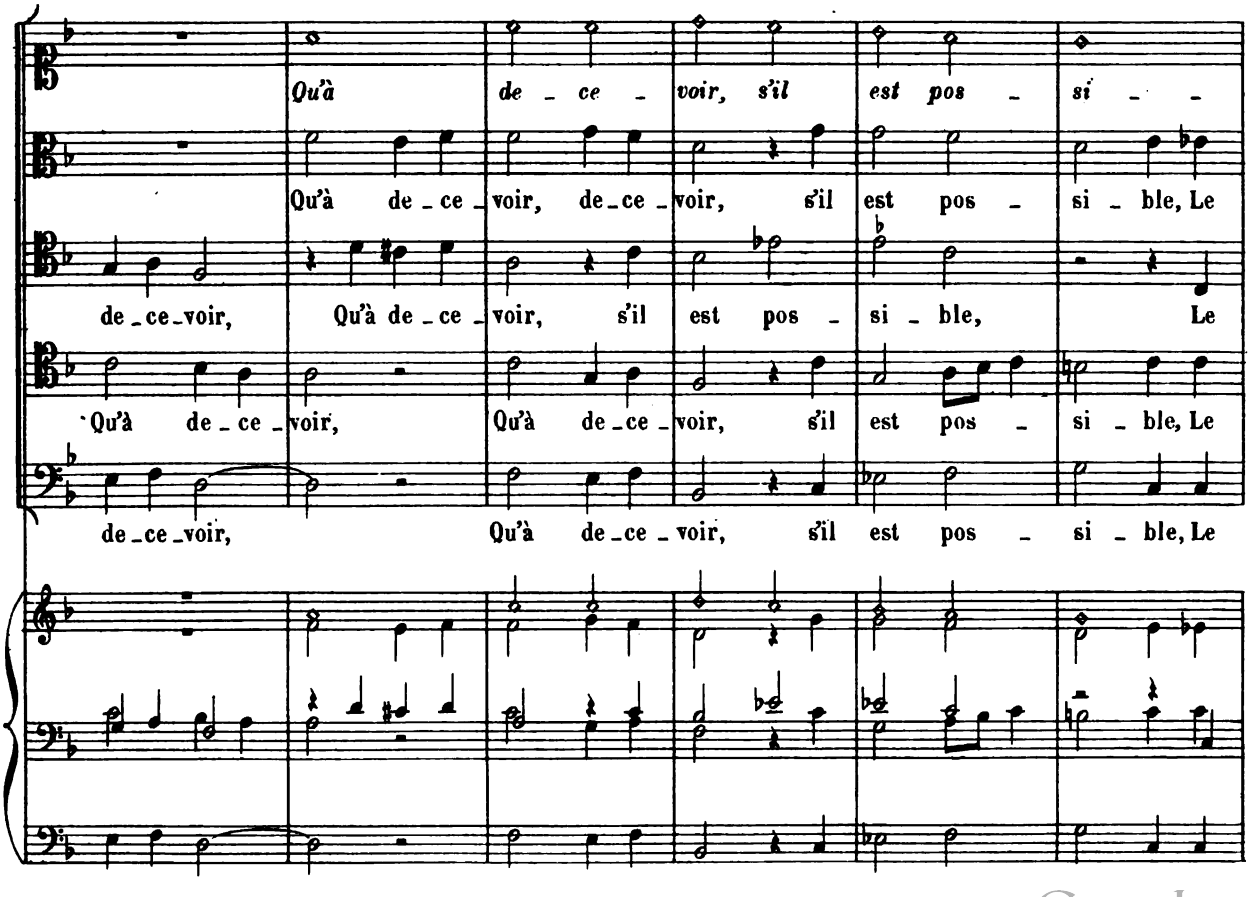
DIXIESME PARTIE, A 5



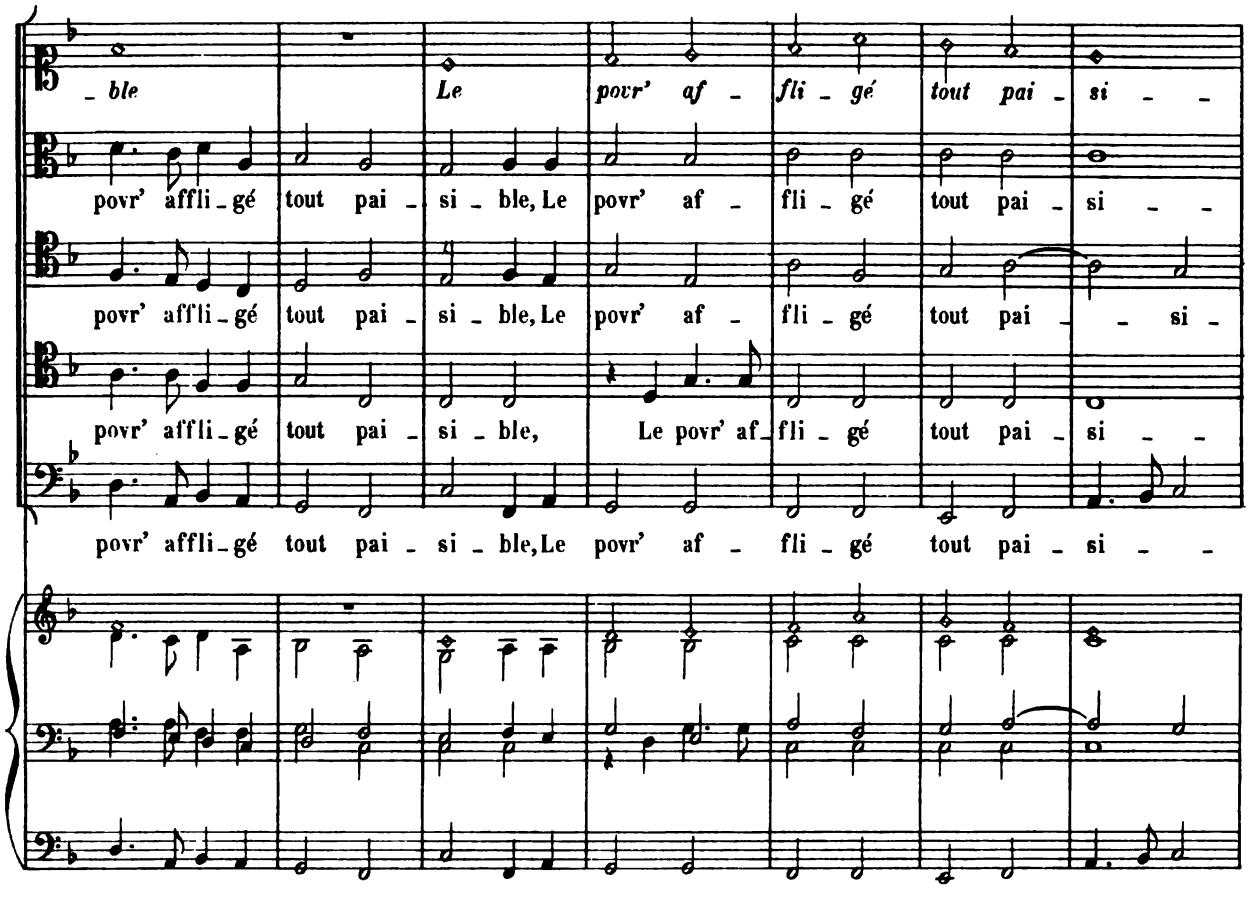


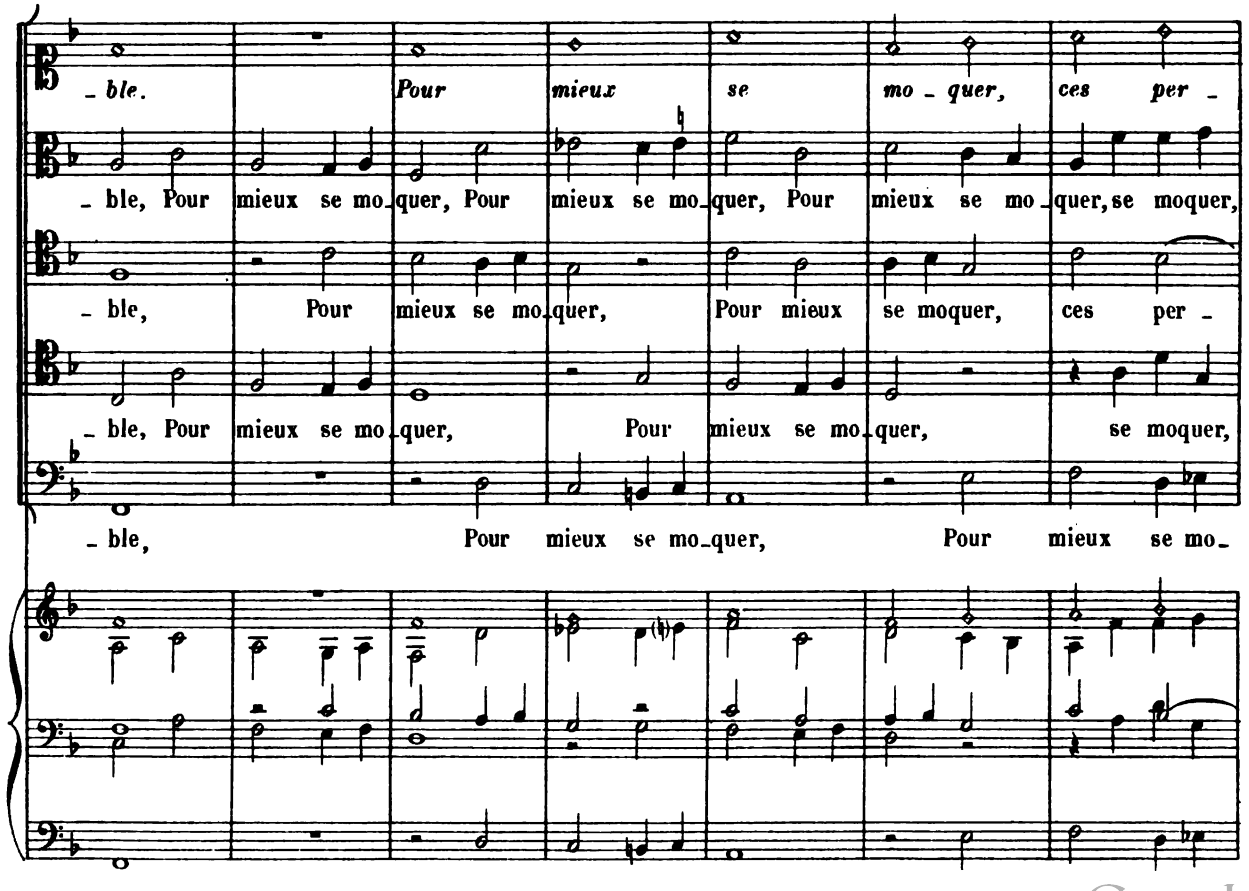
Digitized by Google



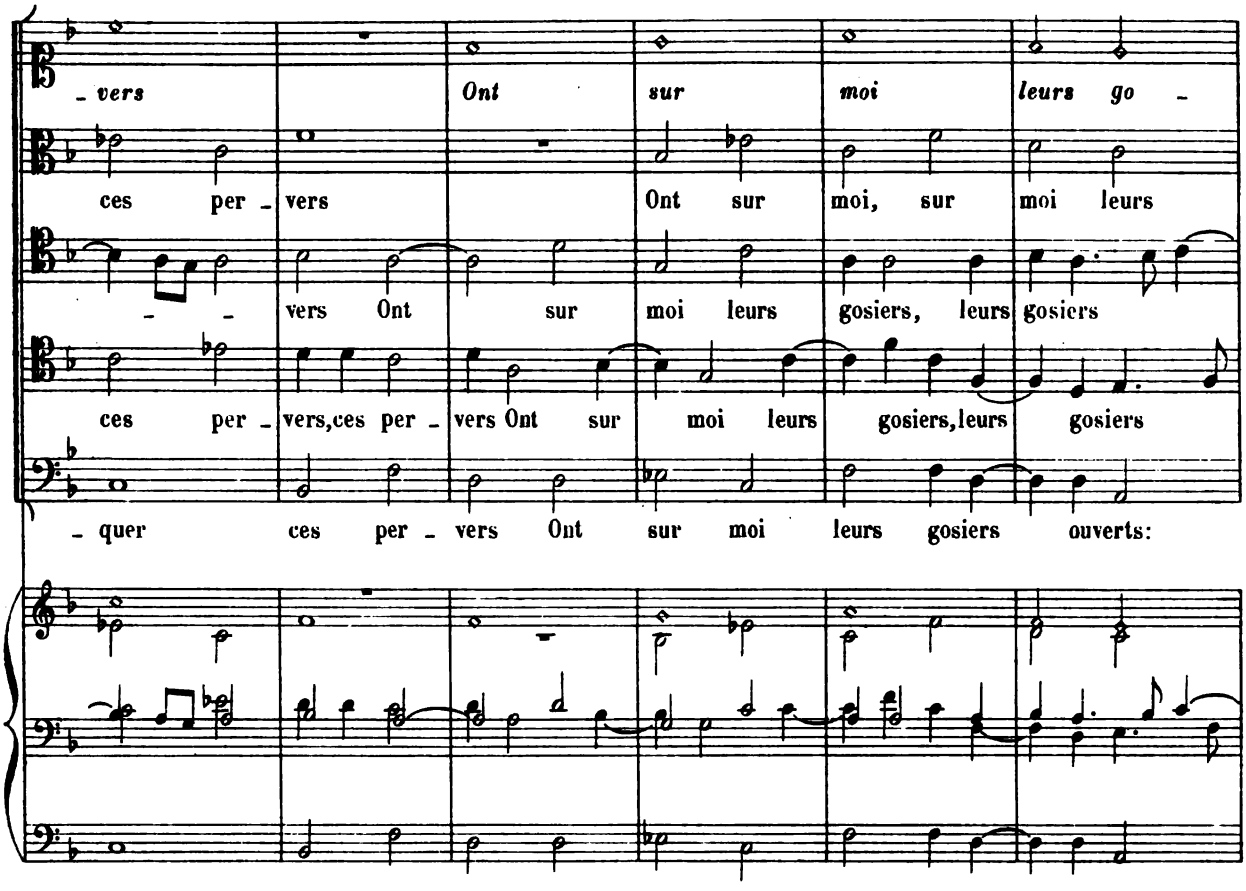


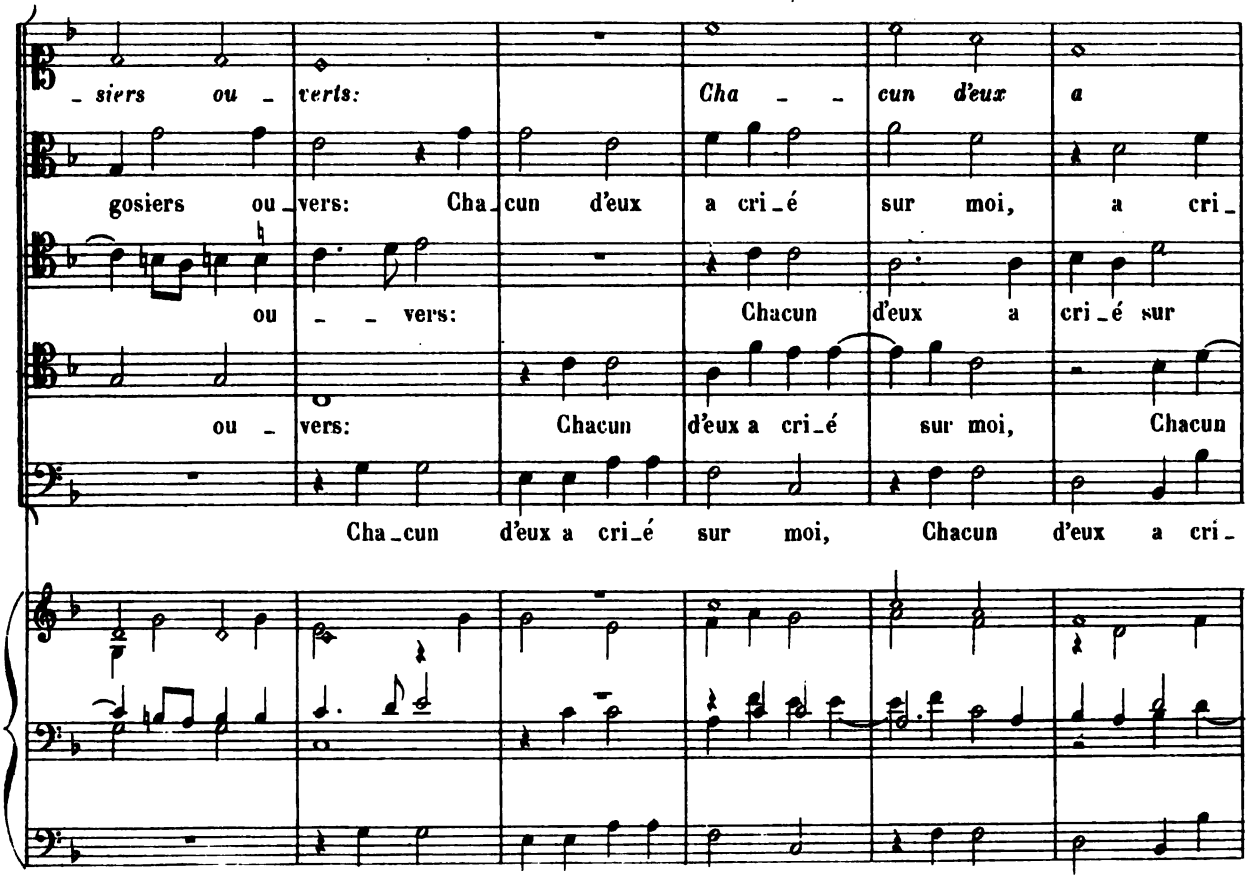
Digitized by Google



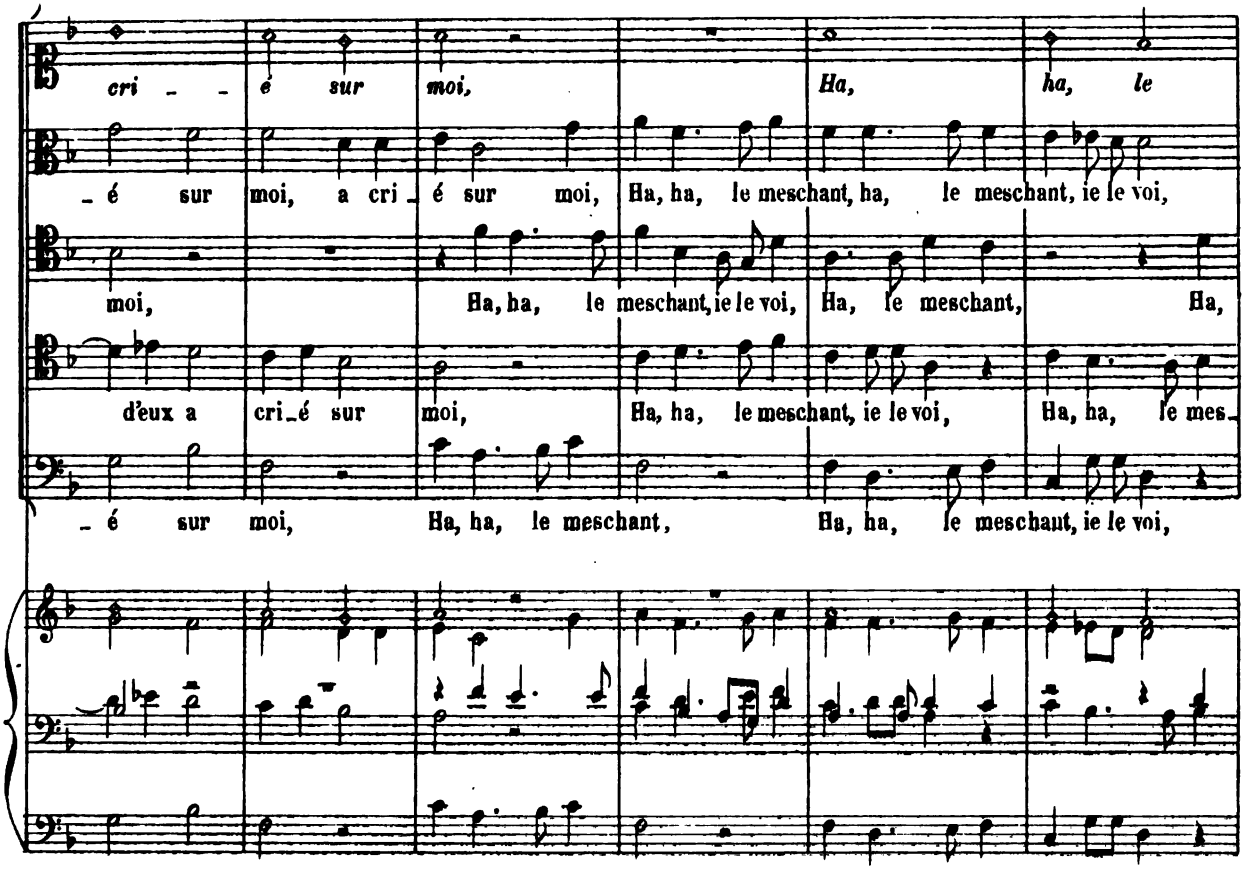


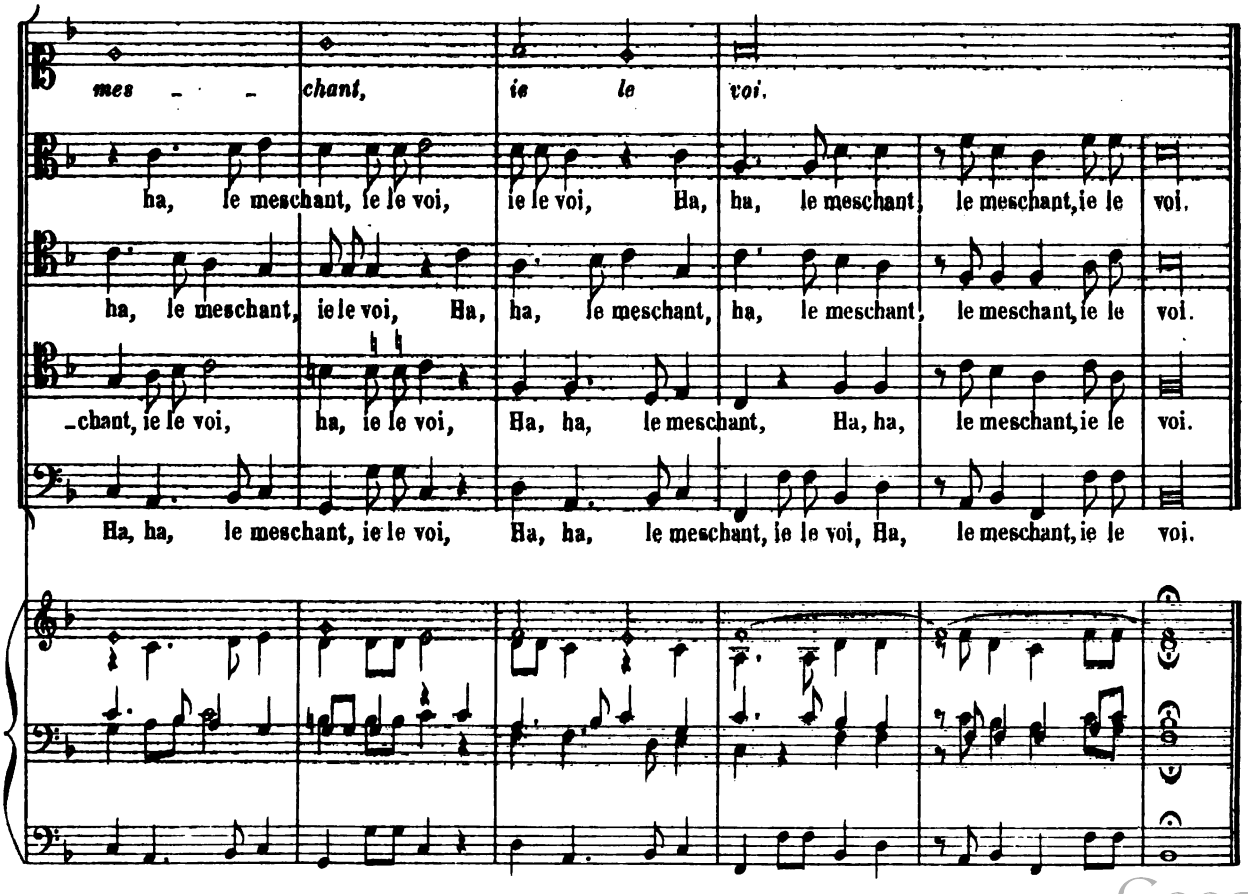
Digitized by Google





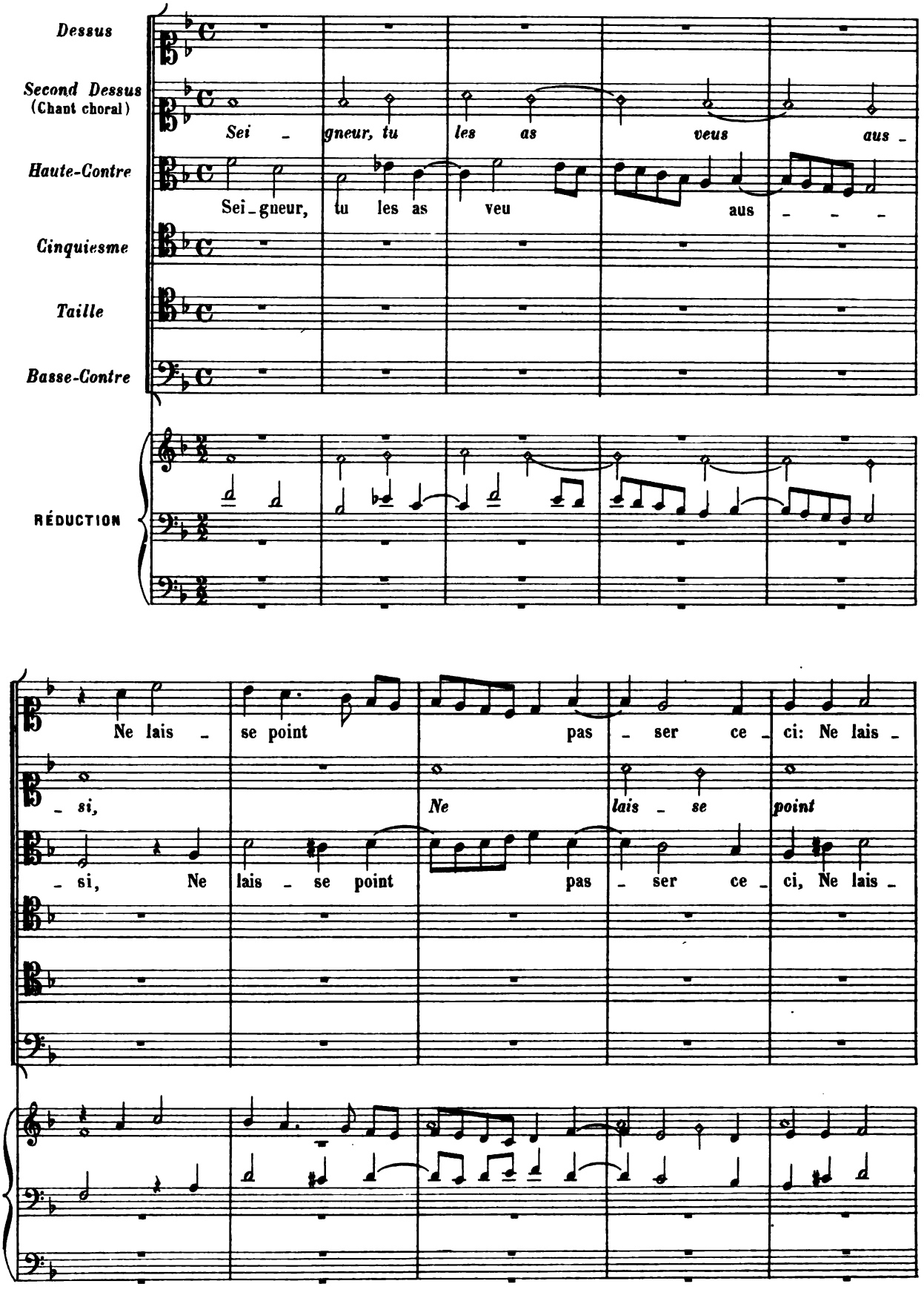
Digitized by Google



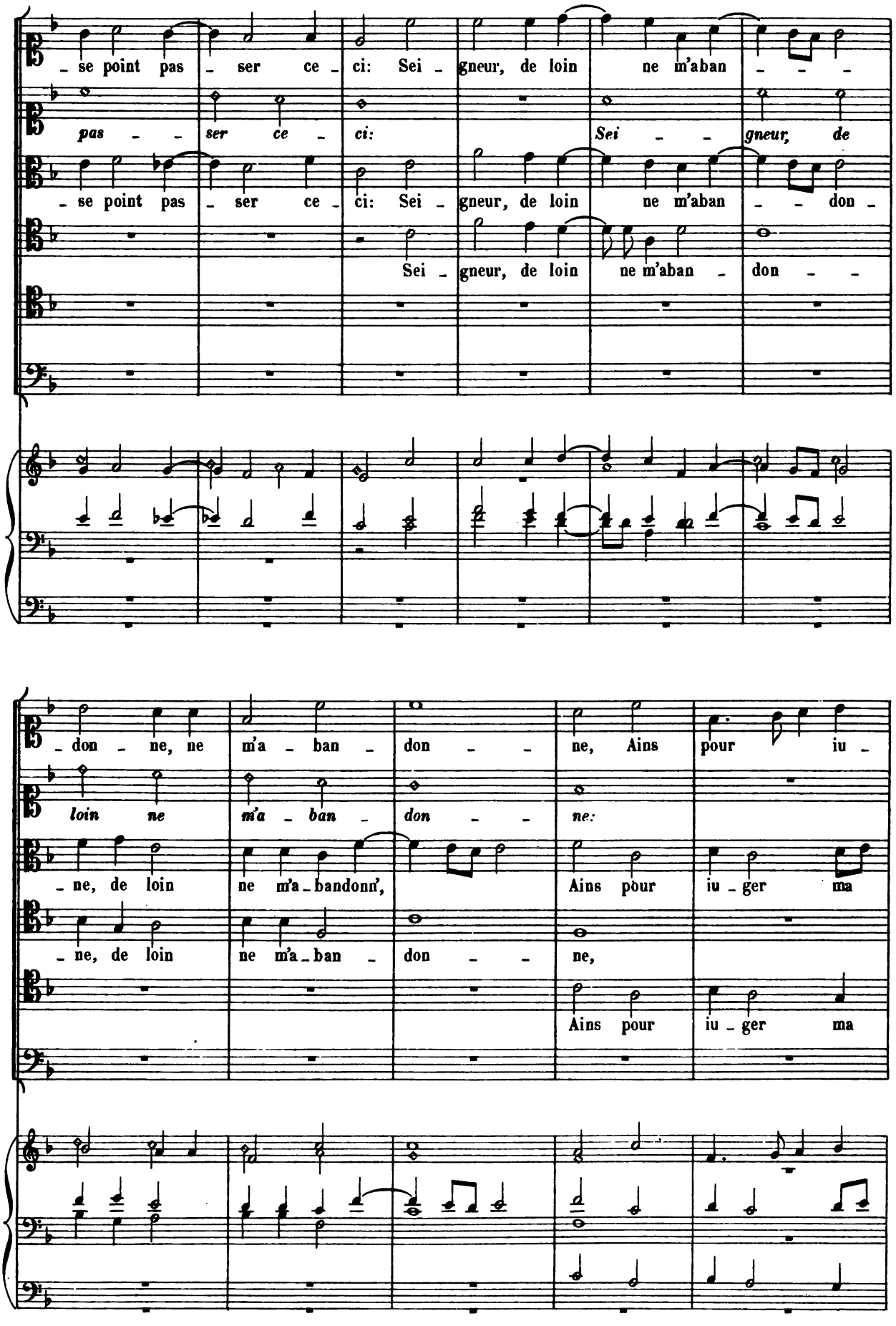


Digitized by Google

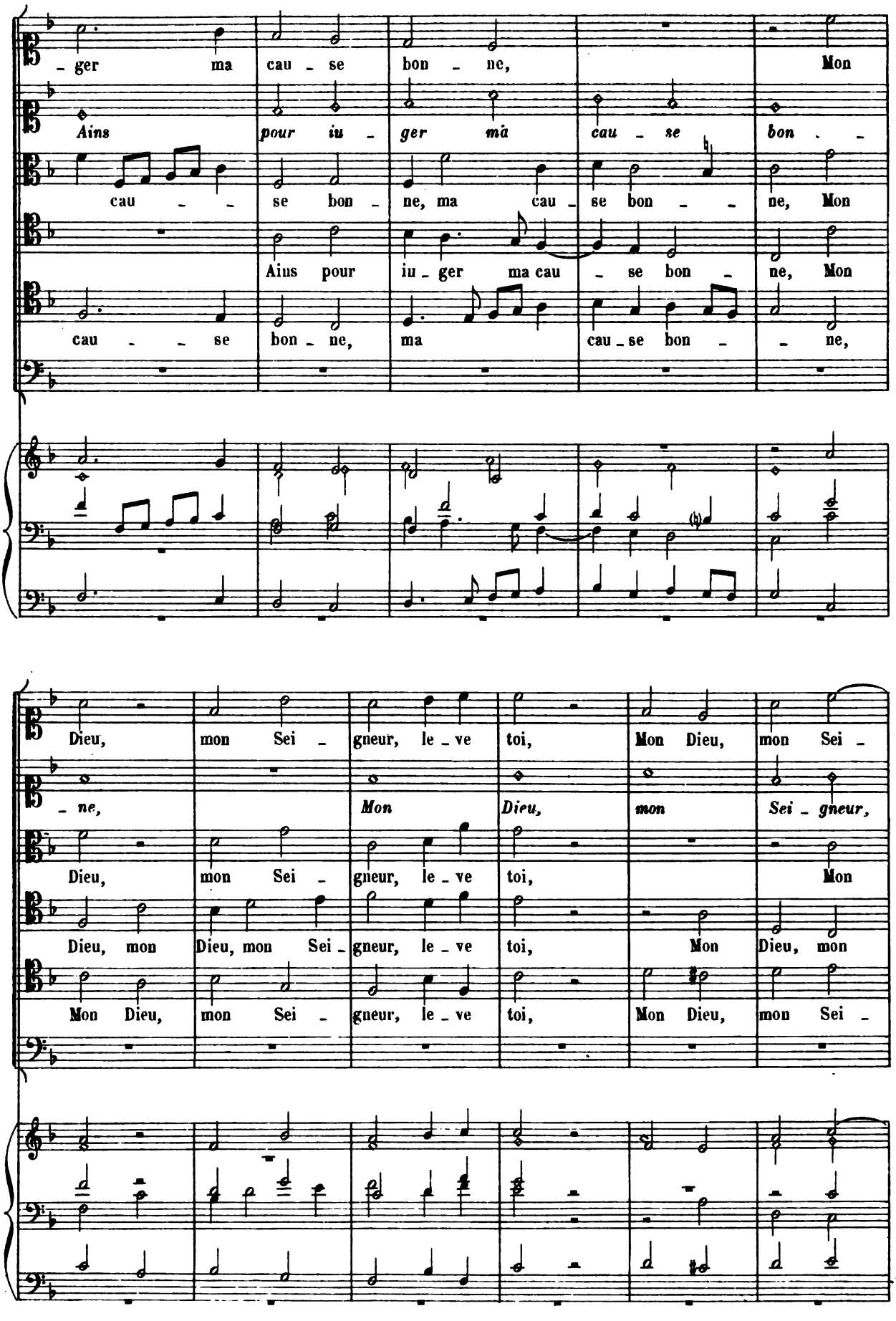
ONZIESME PARTIE, A 6



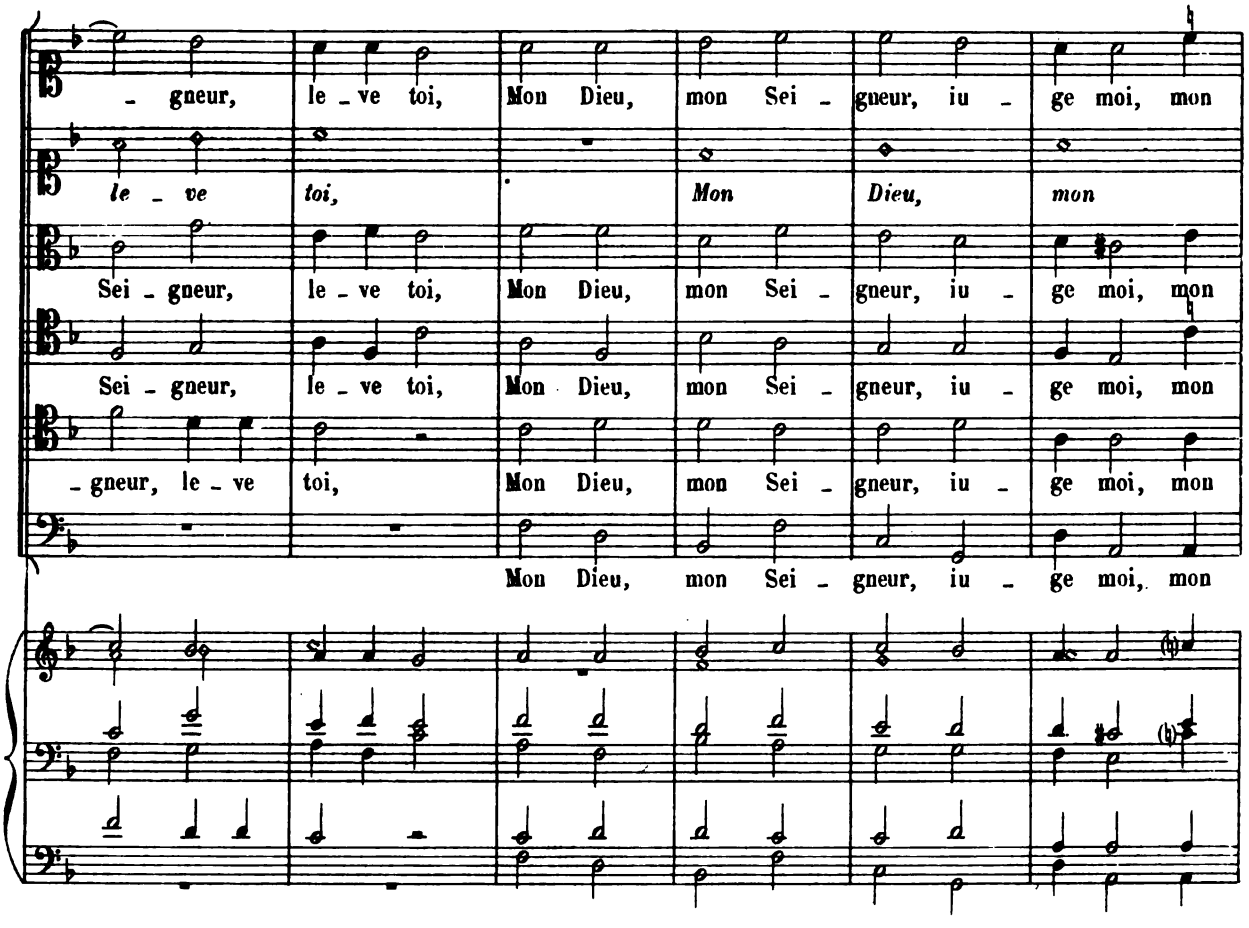
Digitized by Google

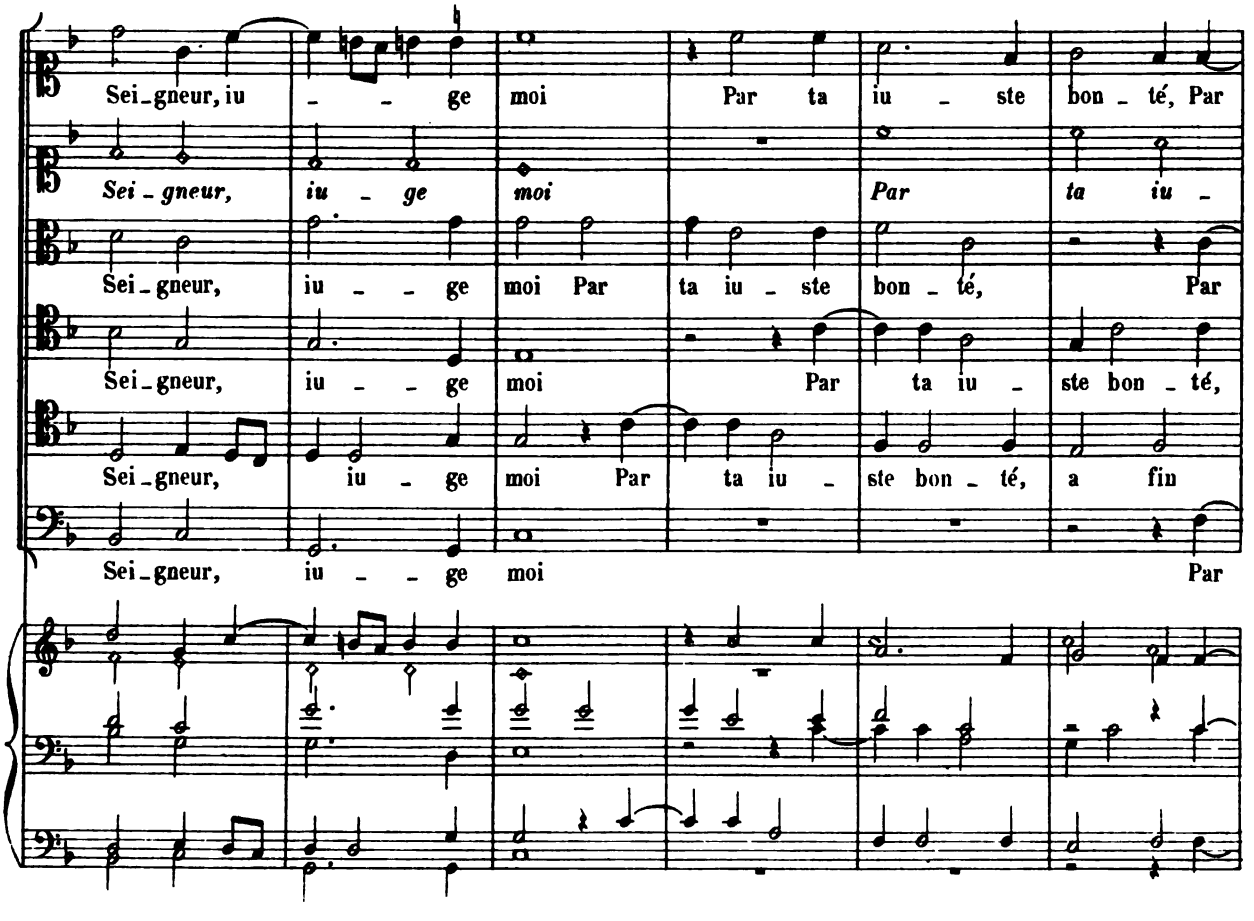


Digitized by Google

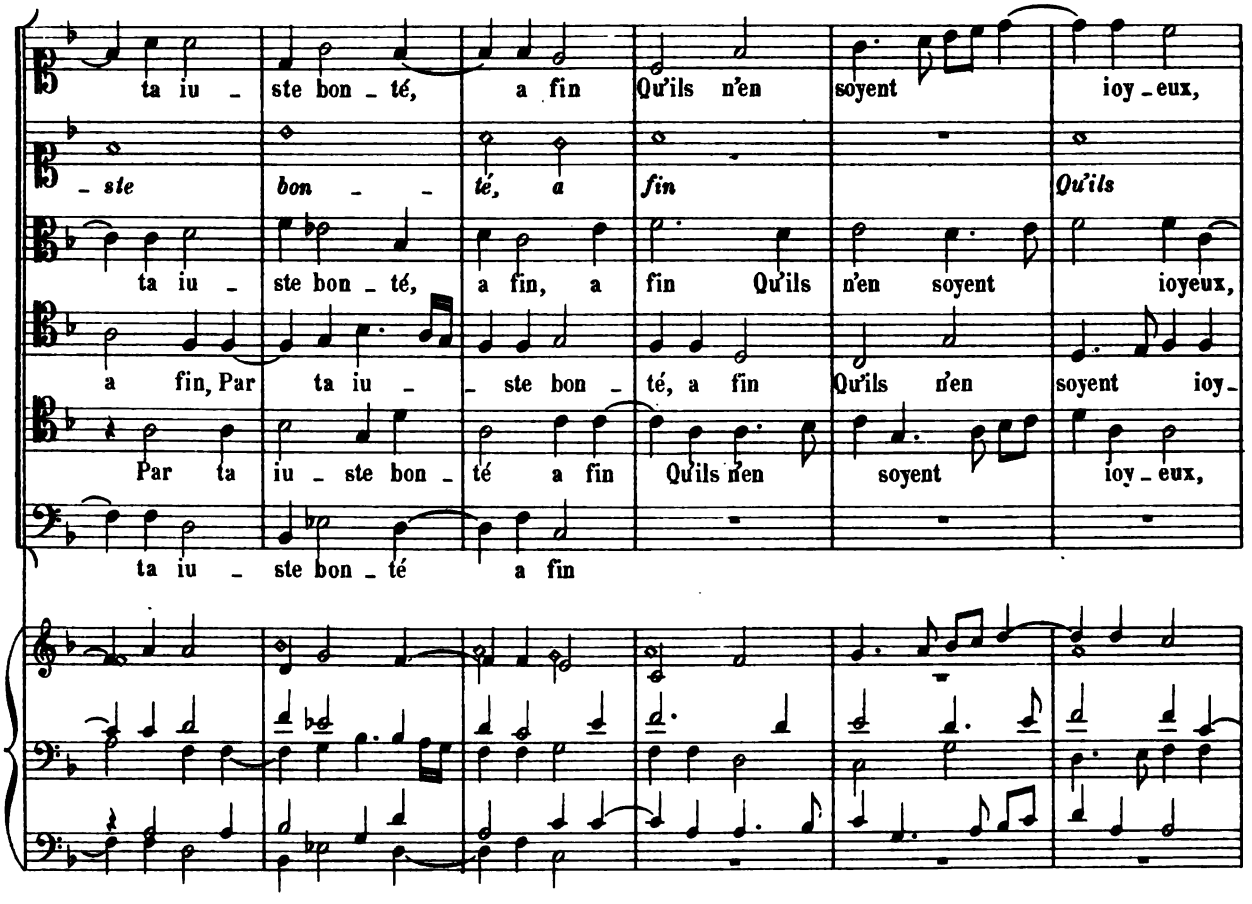


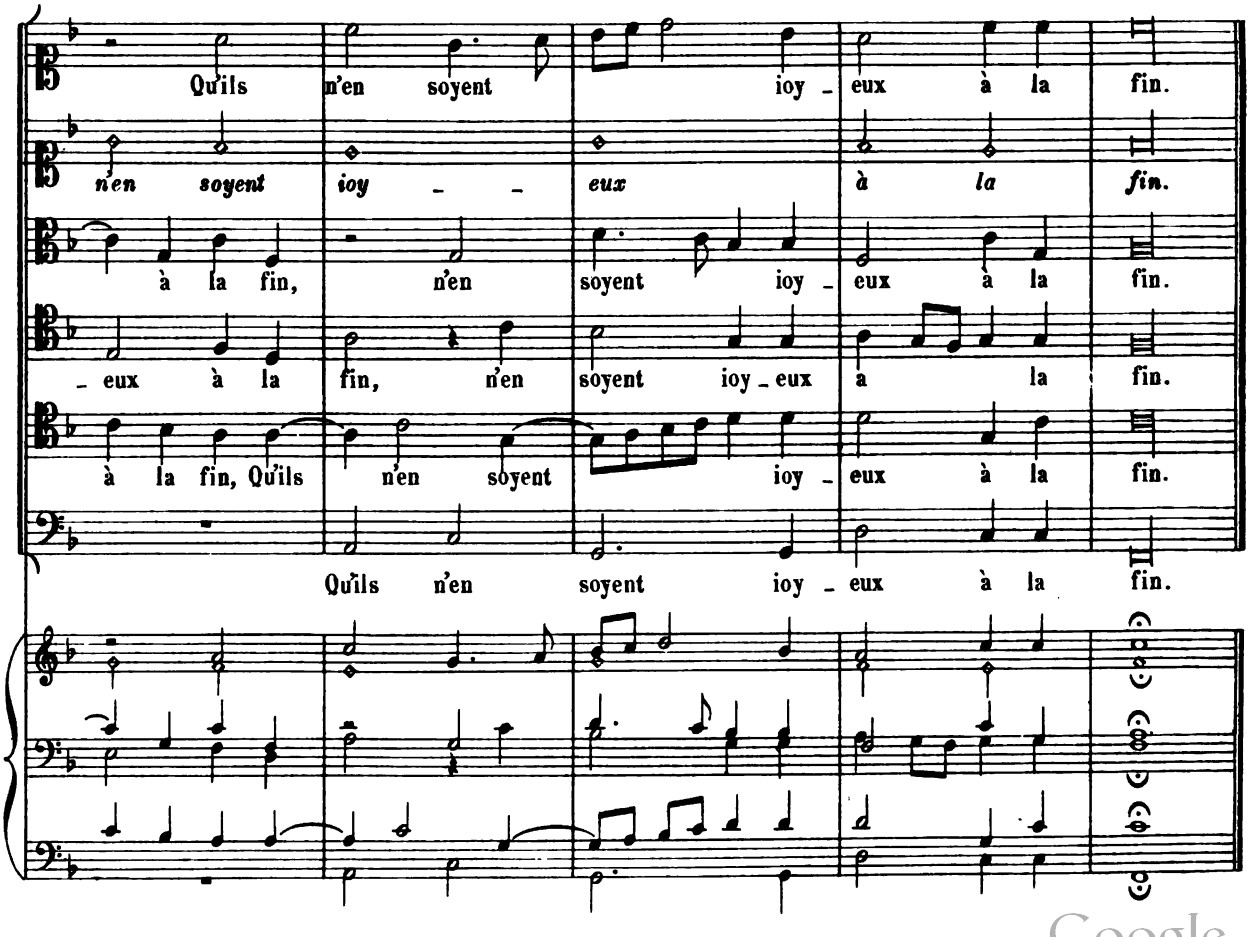
Digitized by Google





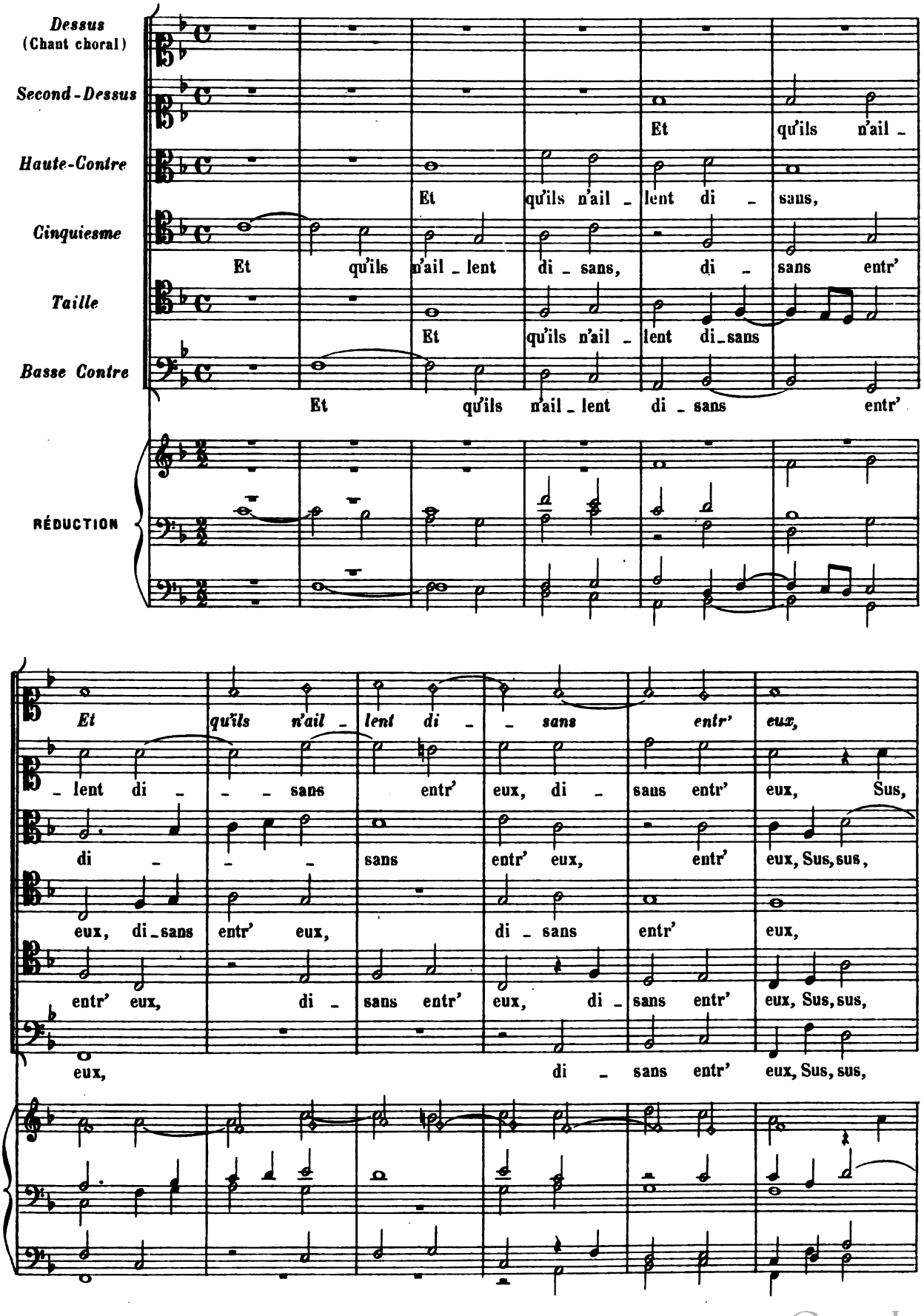
Digitized by Google



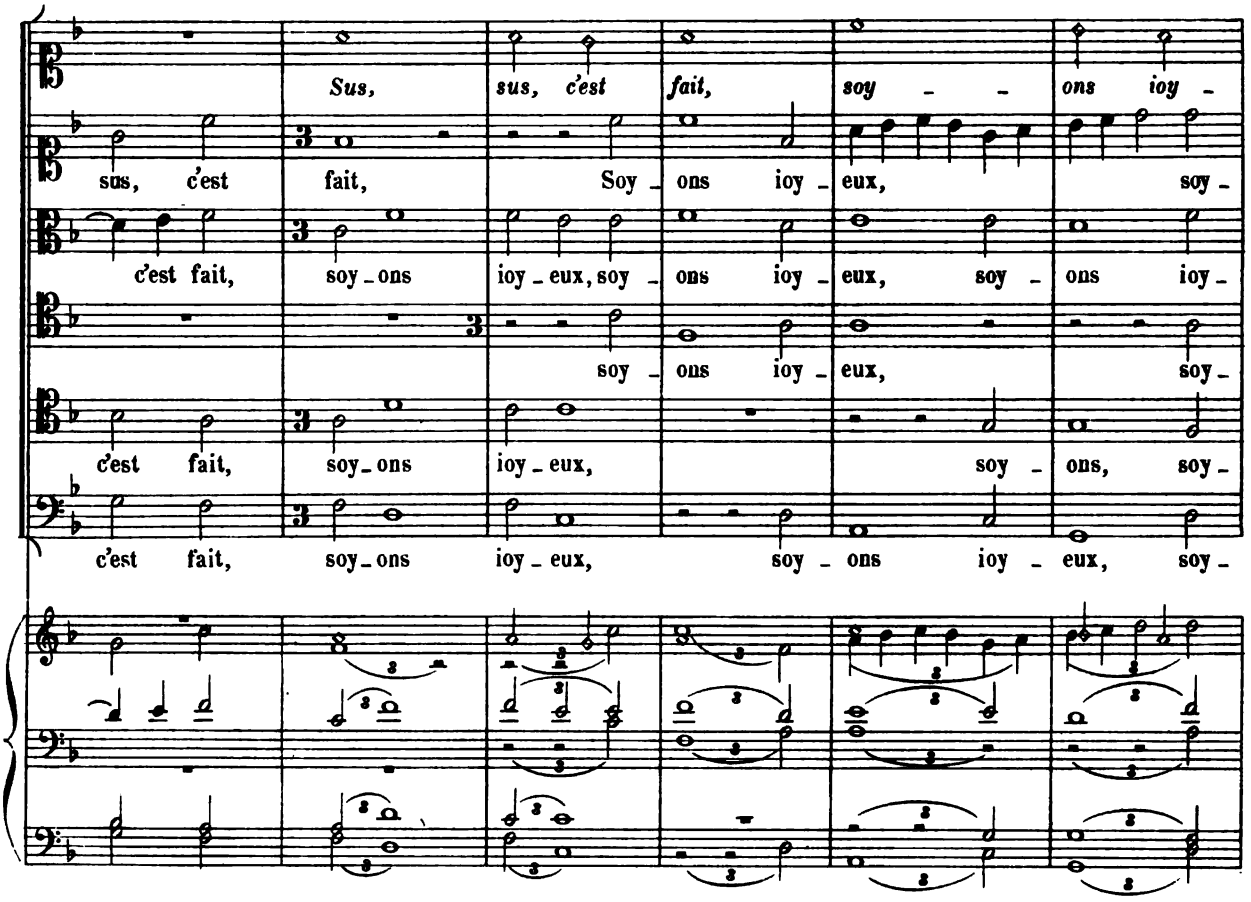


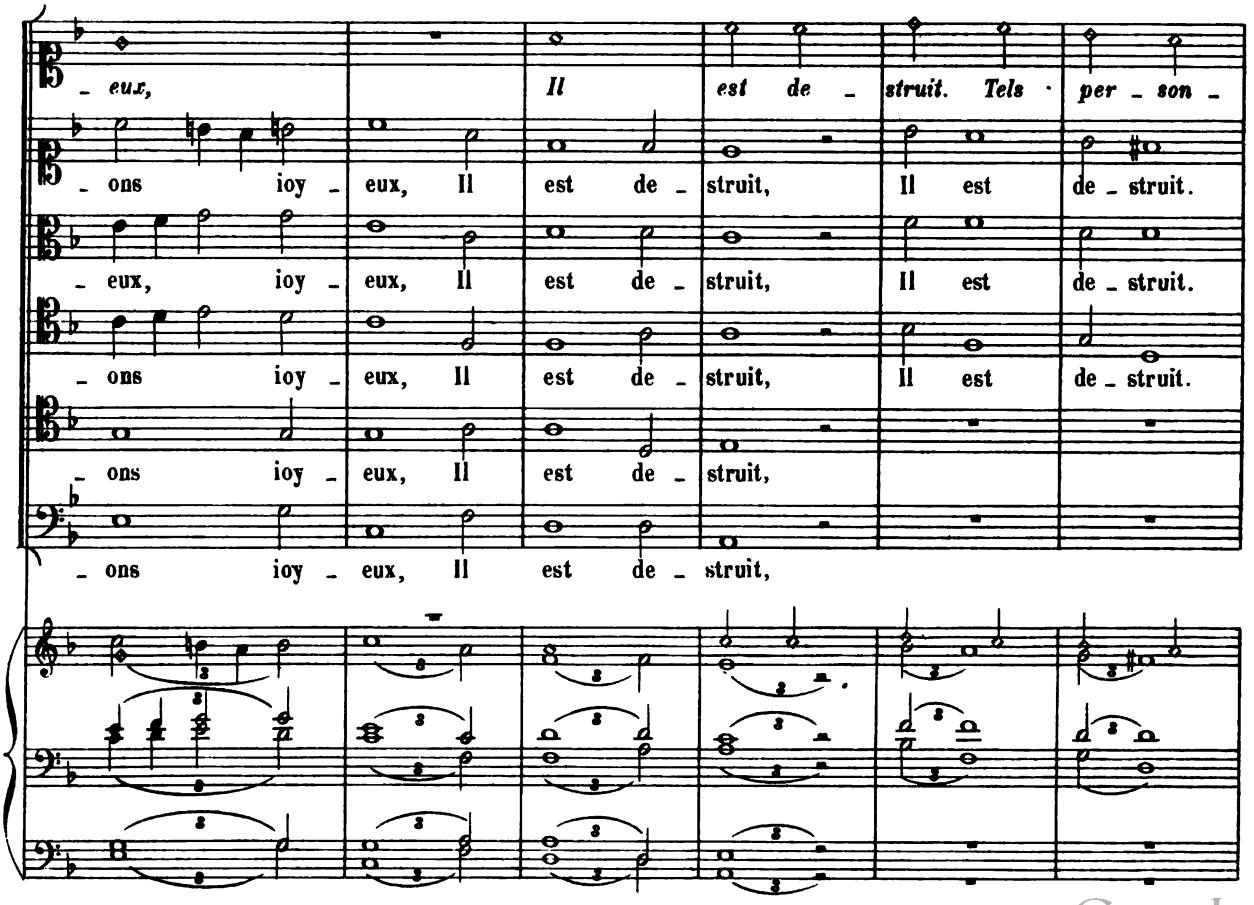
Digitized by Google

DOUZIESME PARTIE, A 6

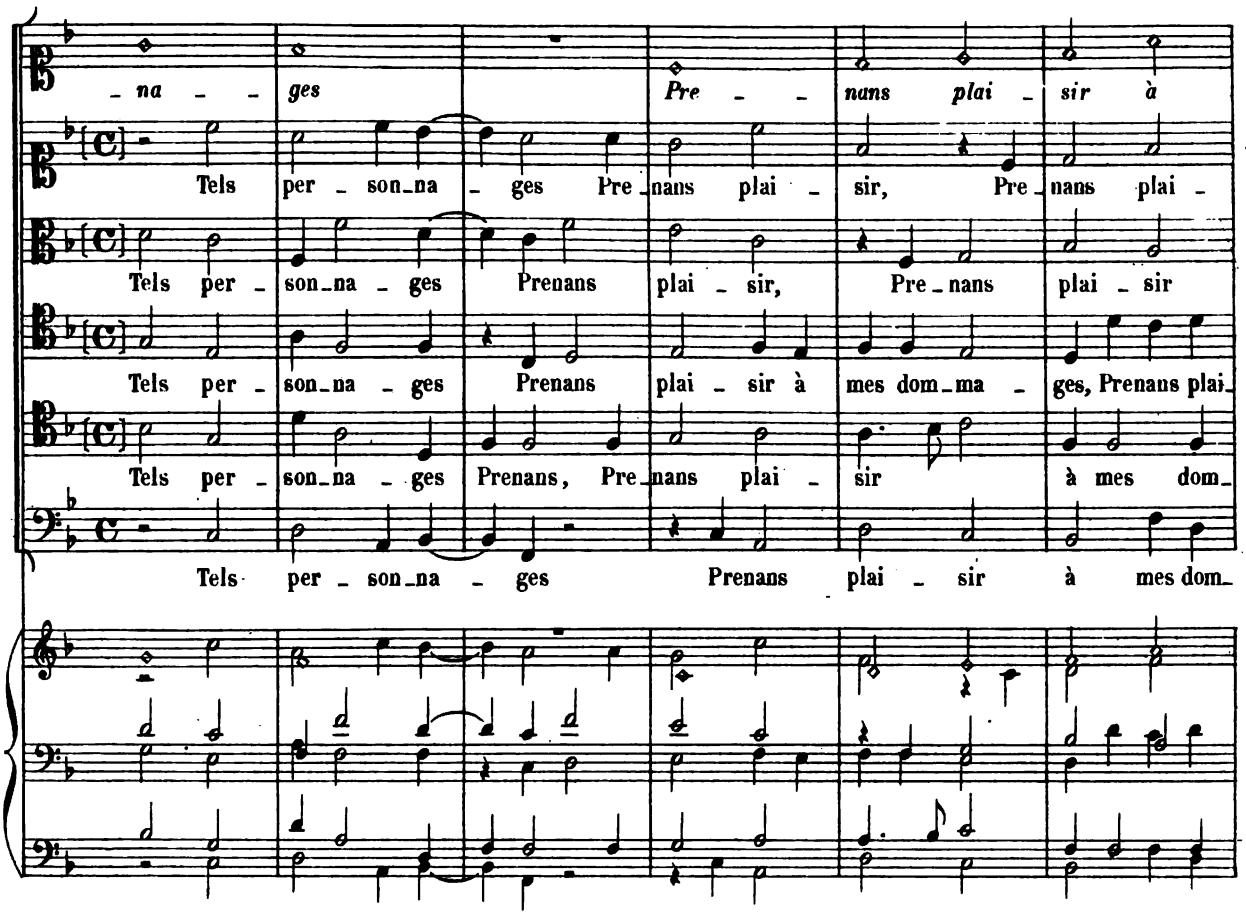


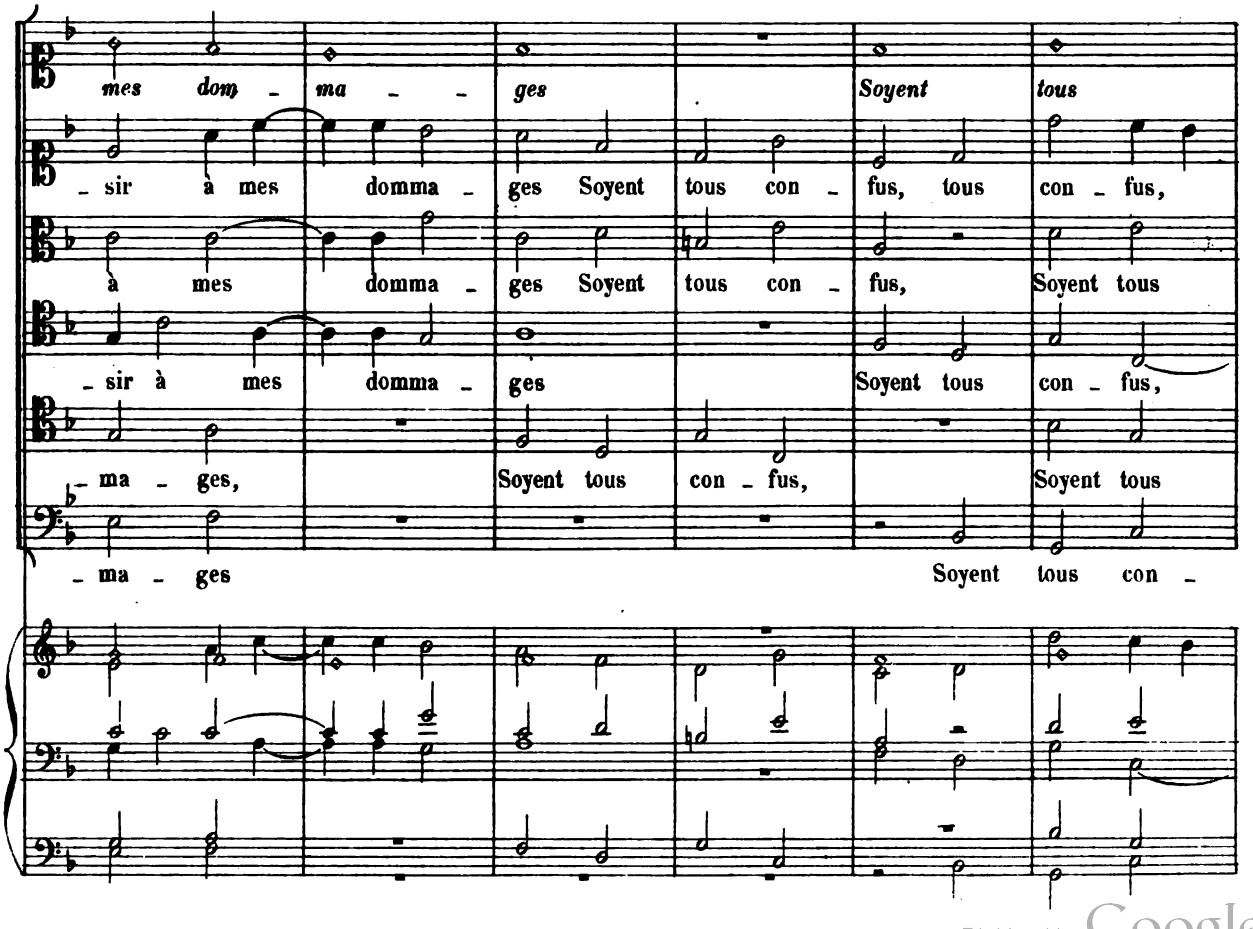
Digitized by Google



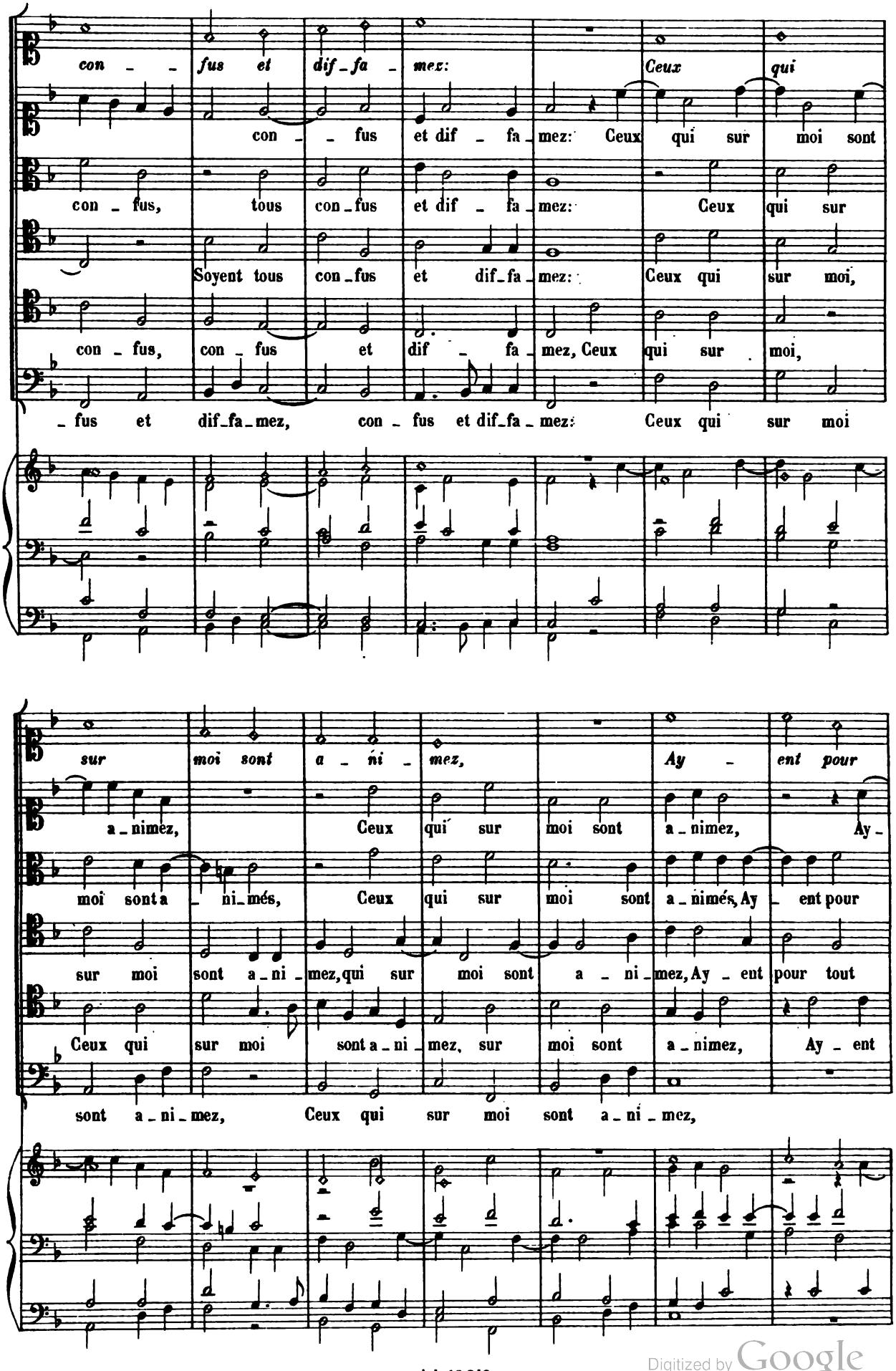


Digitized by Google

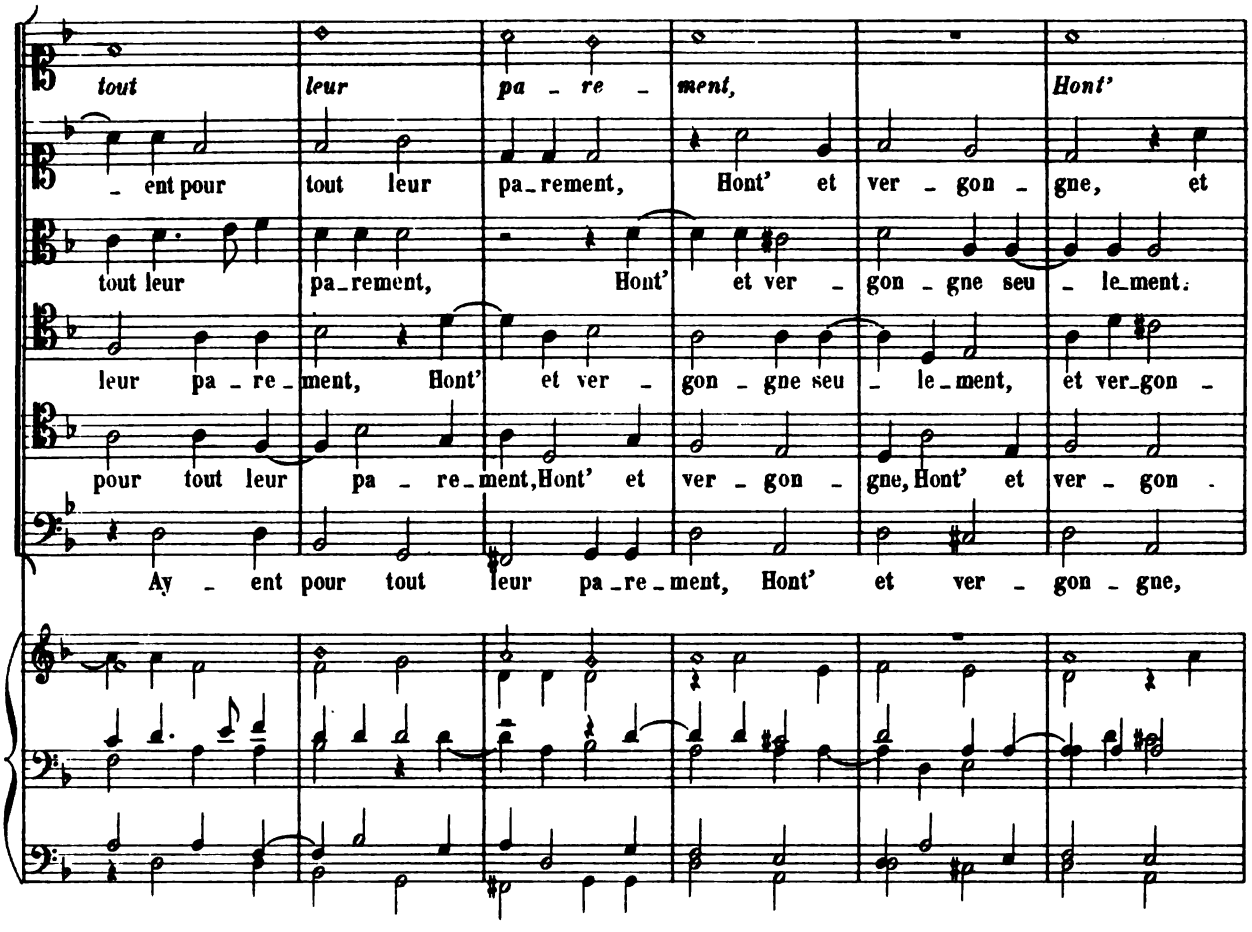


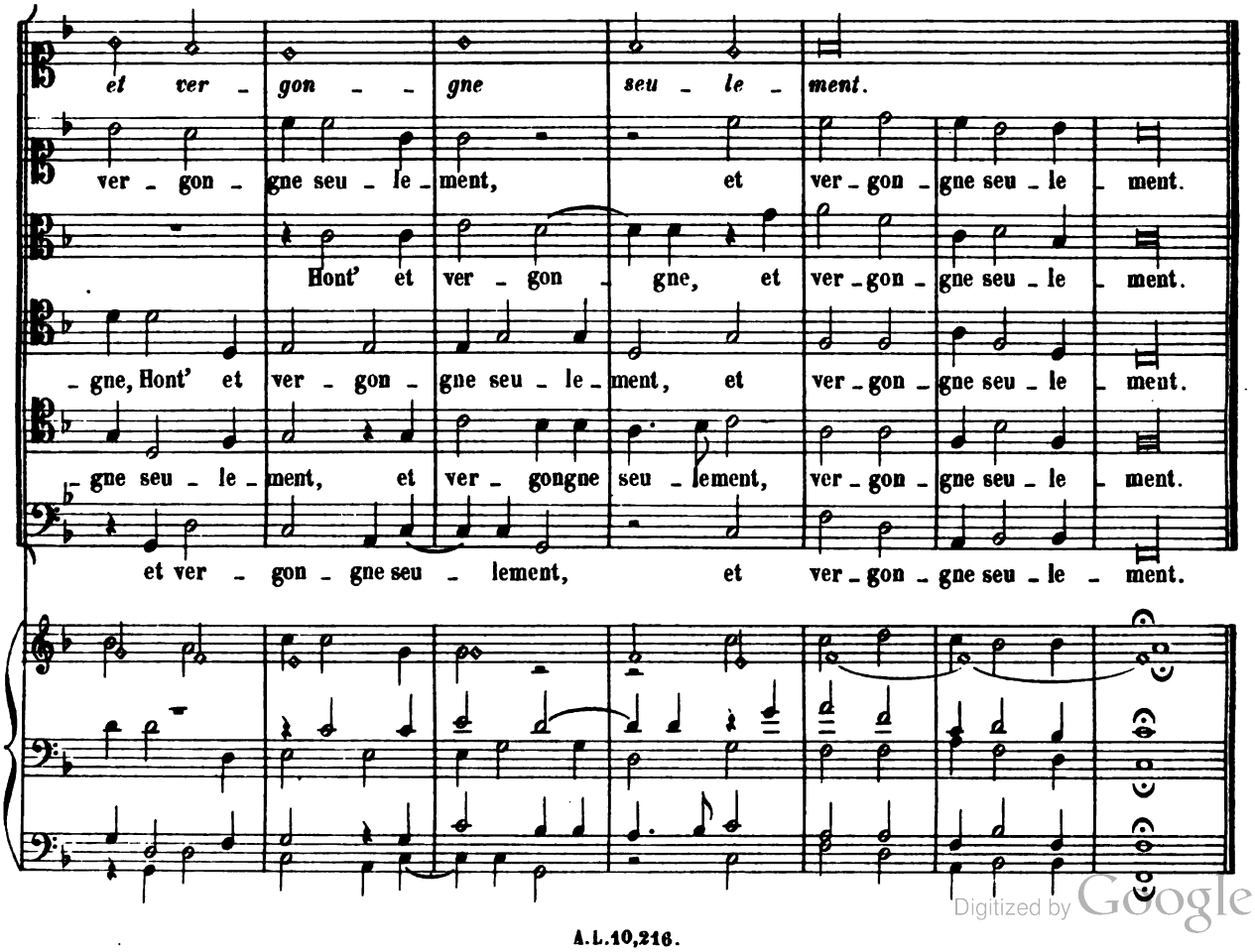


Digitized by Google



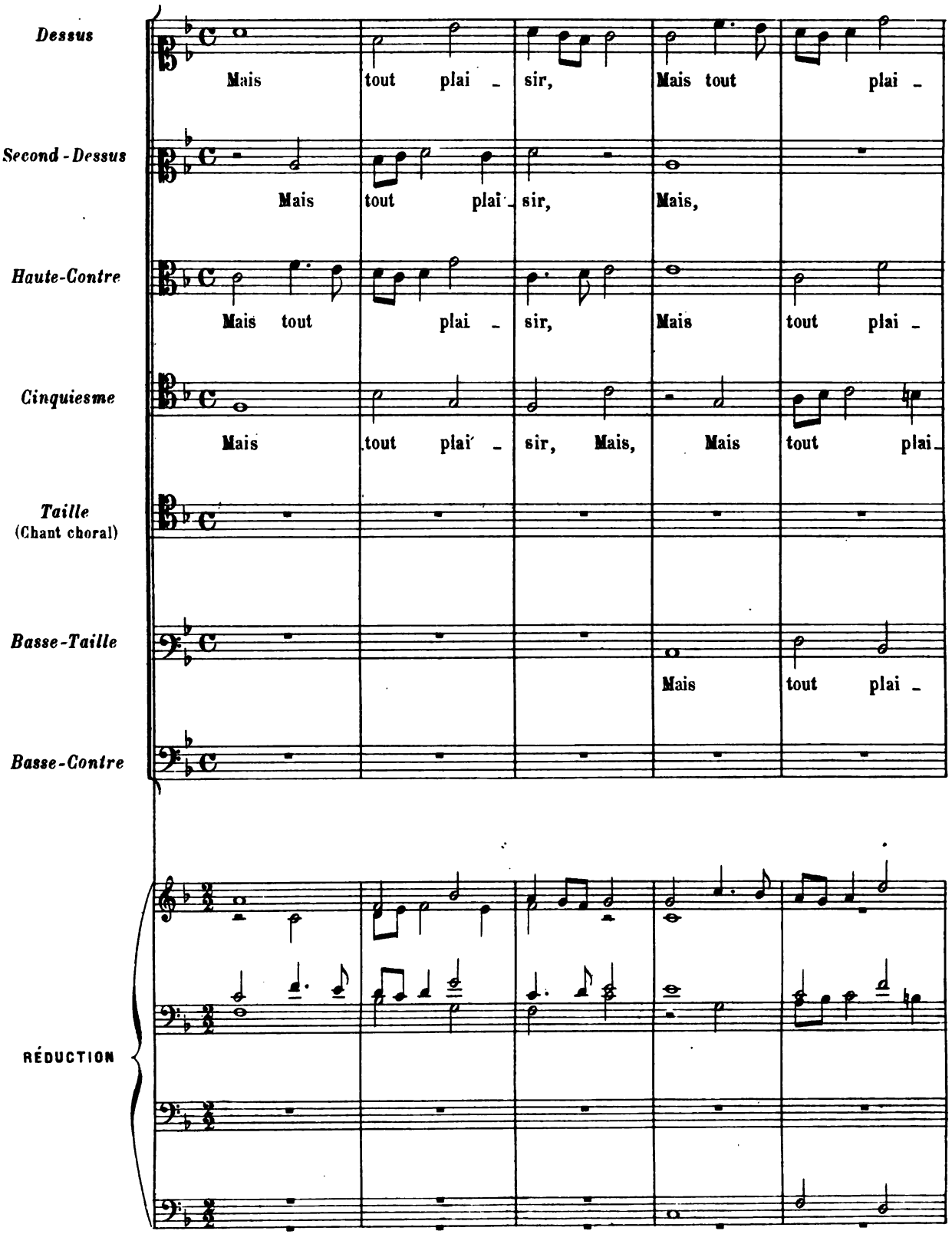
Digitized by Google



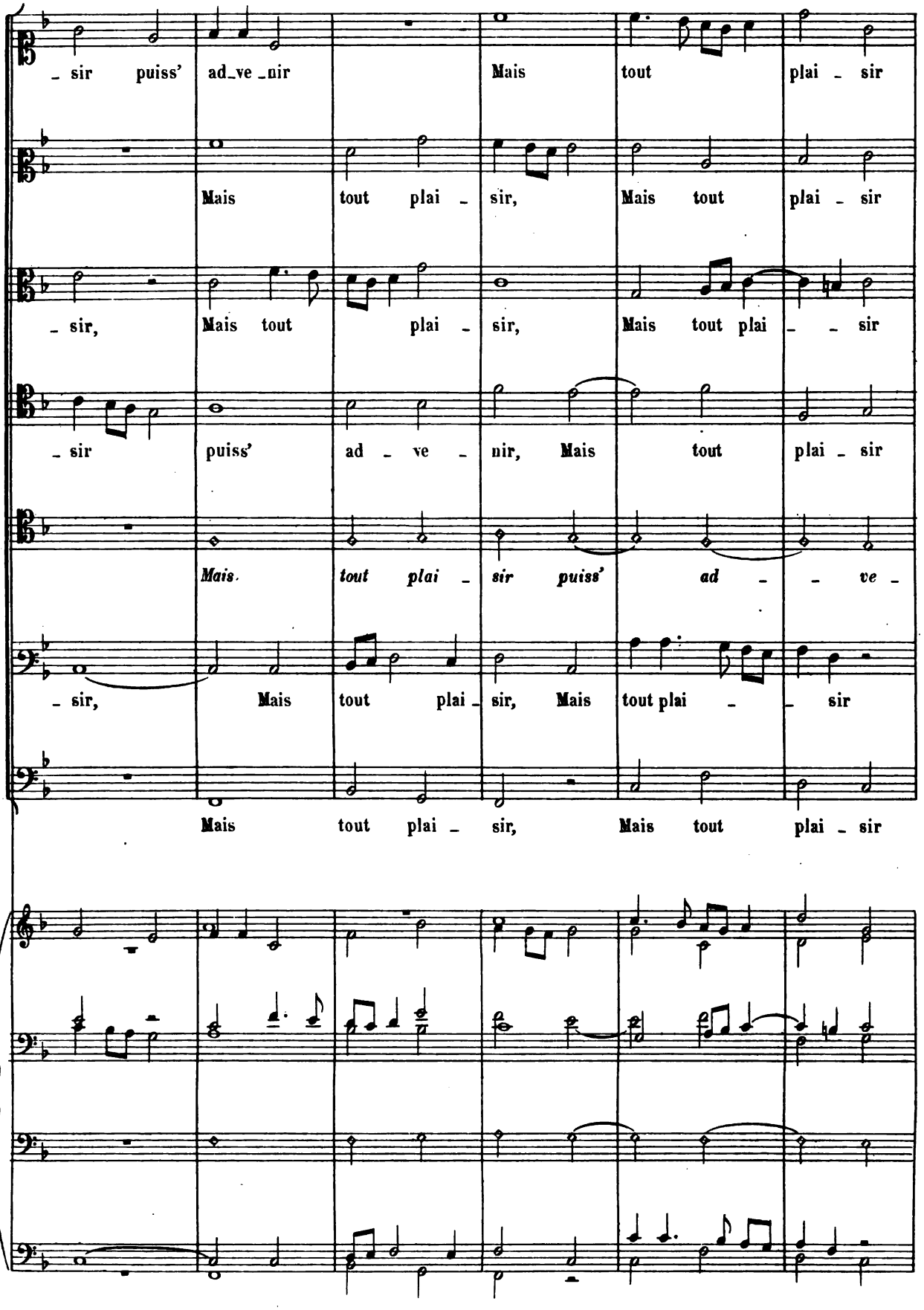


Digitized by Google

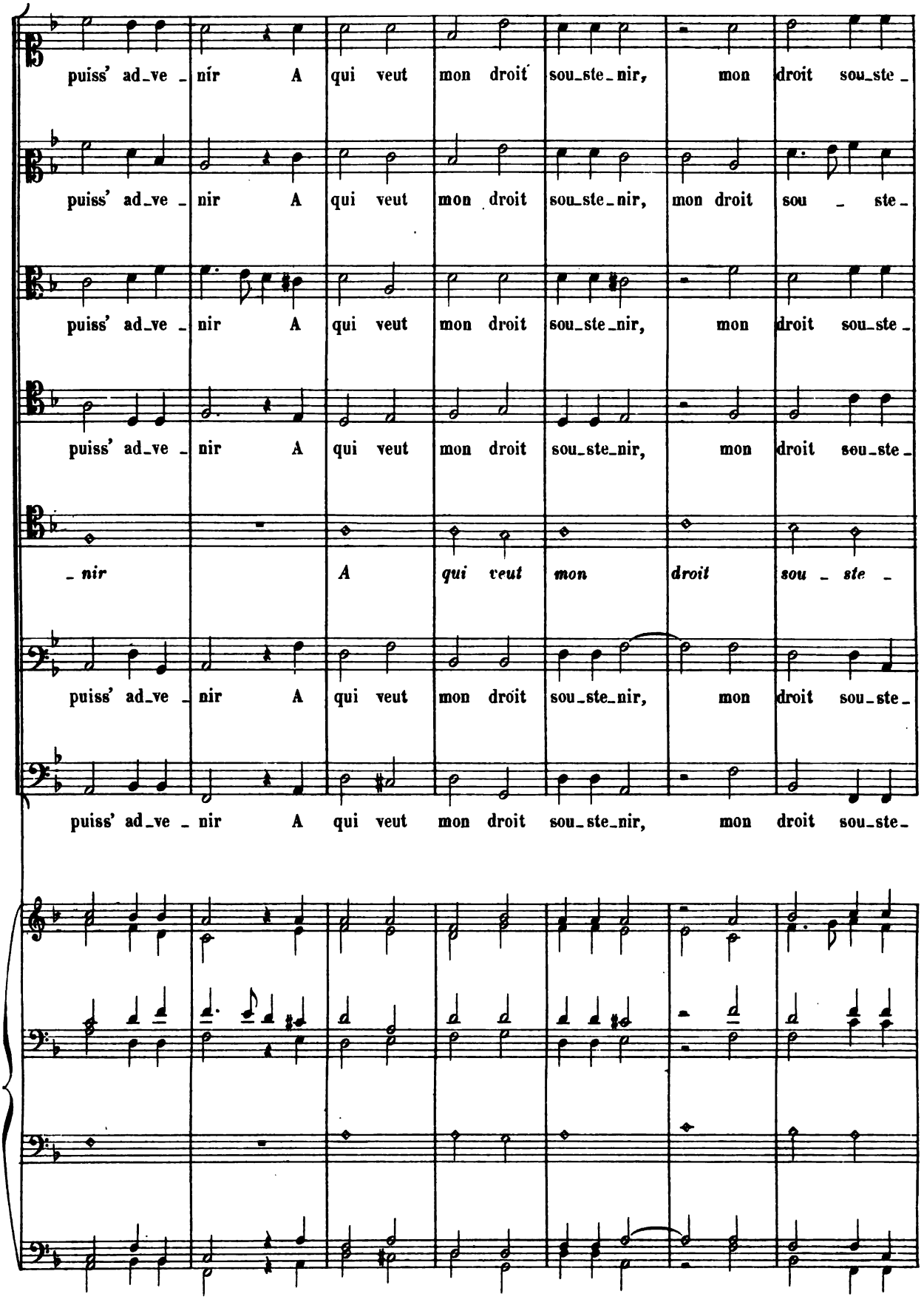
DERNIERE PARTIE, A 7



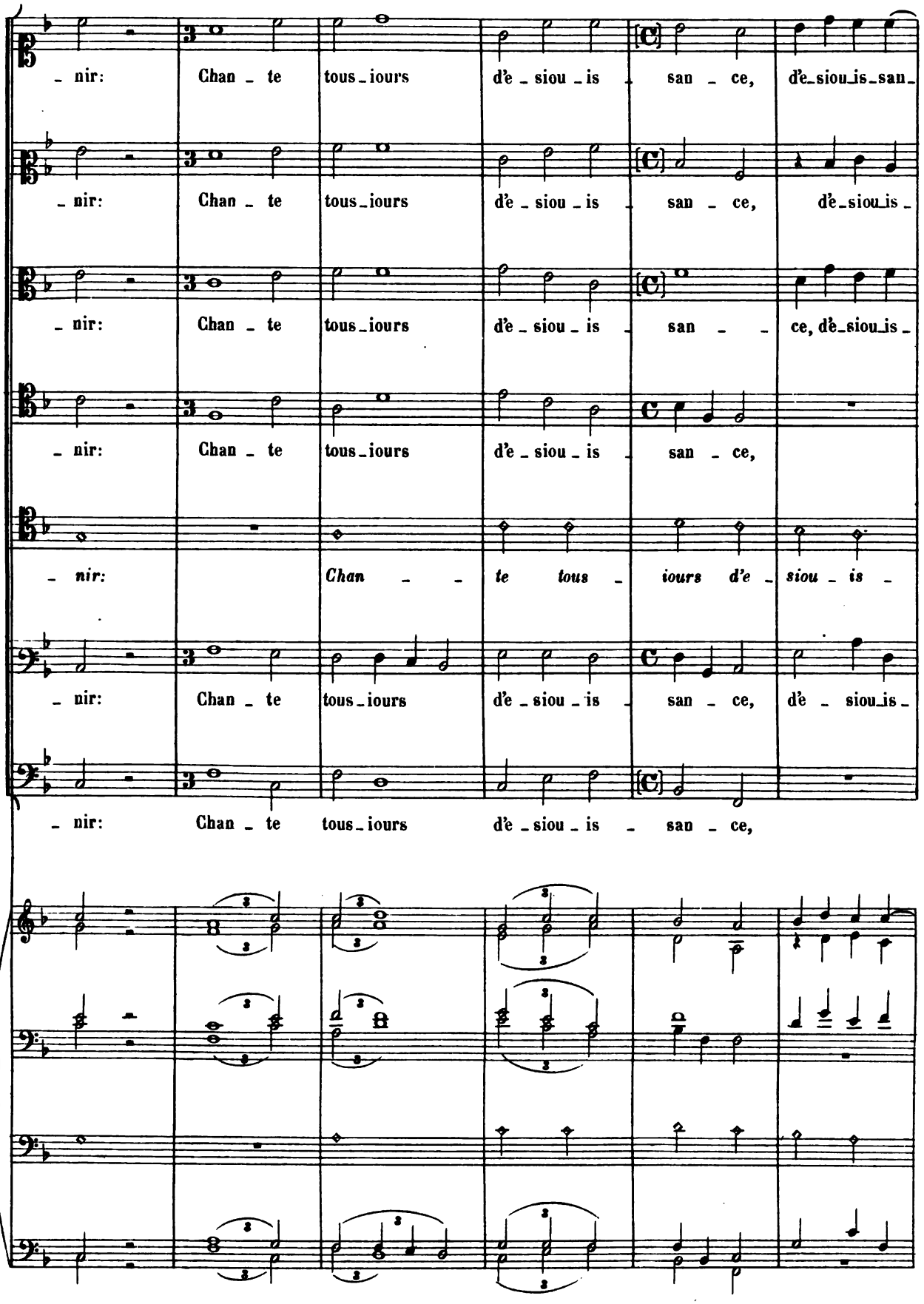
Digitized by Google



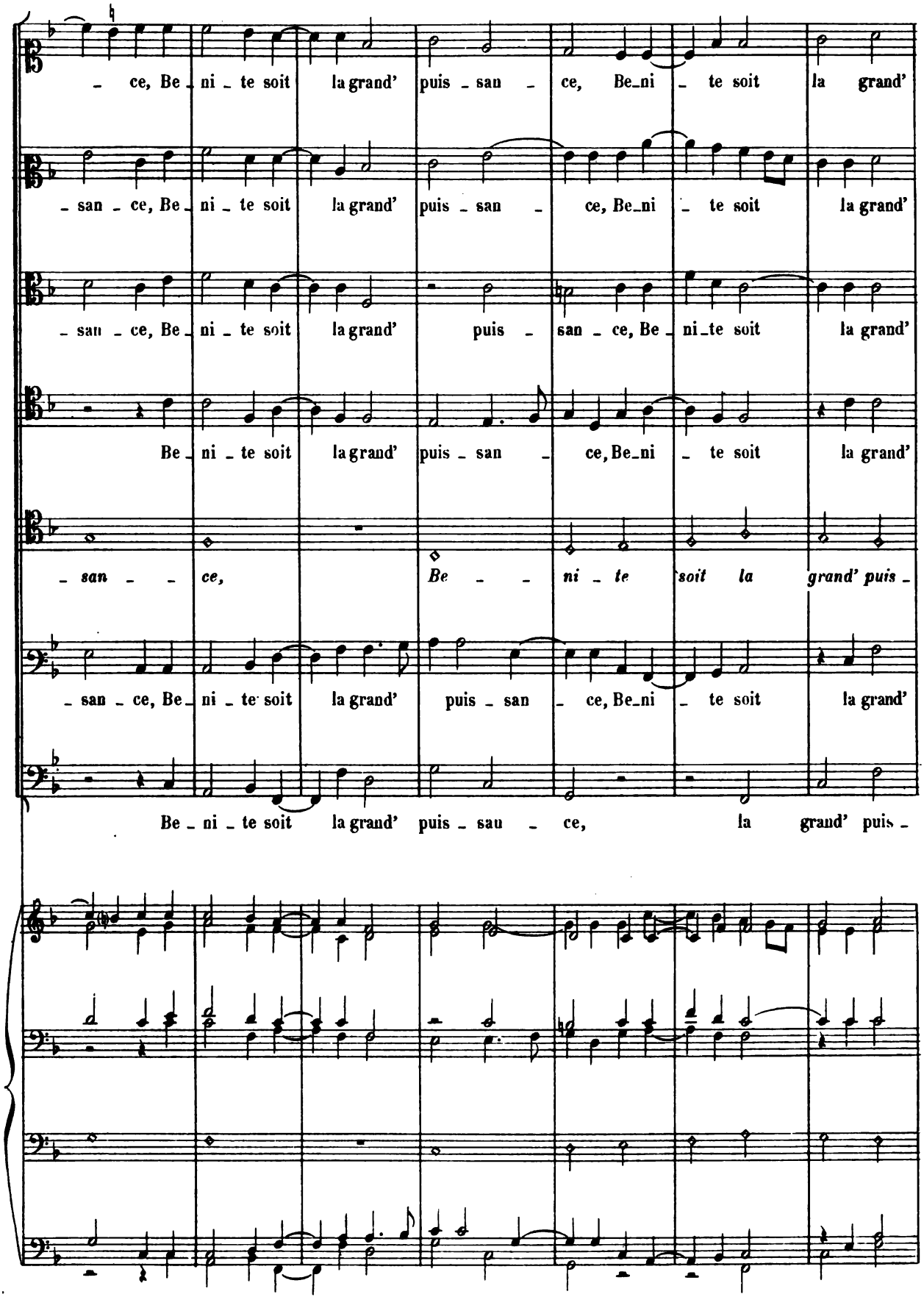
Digitized by Google



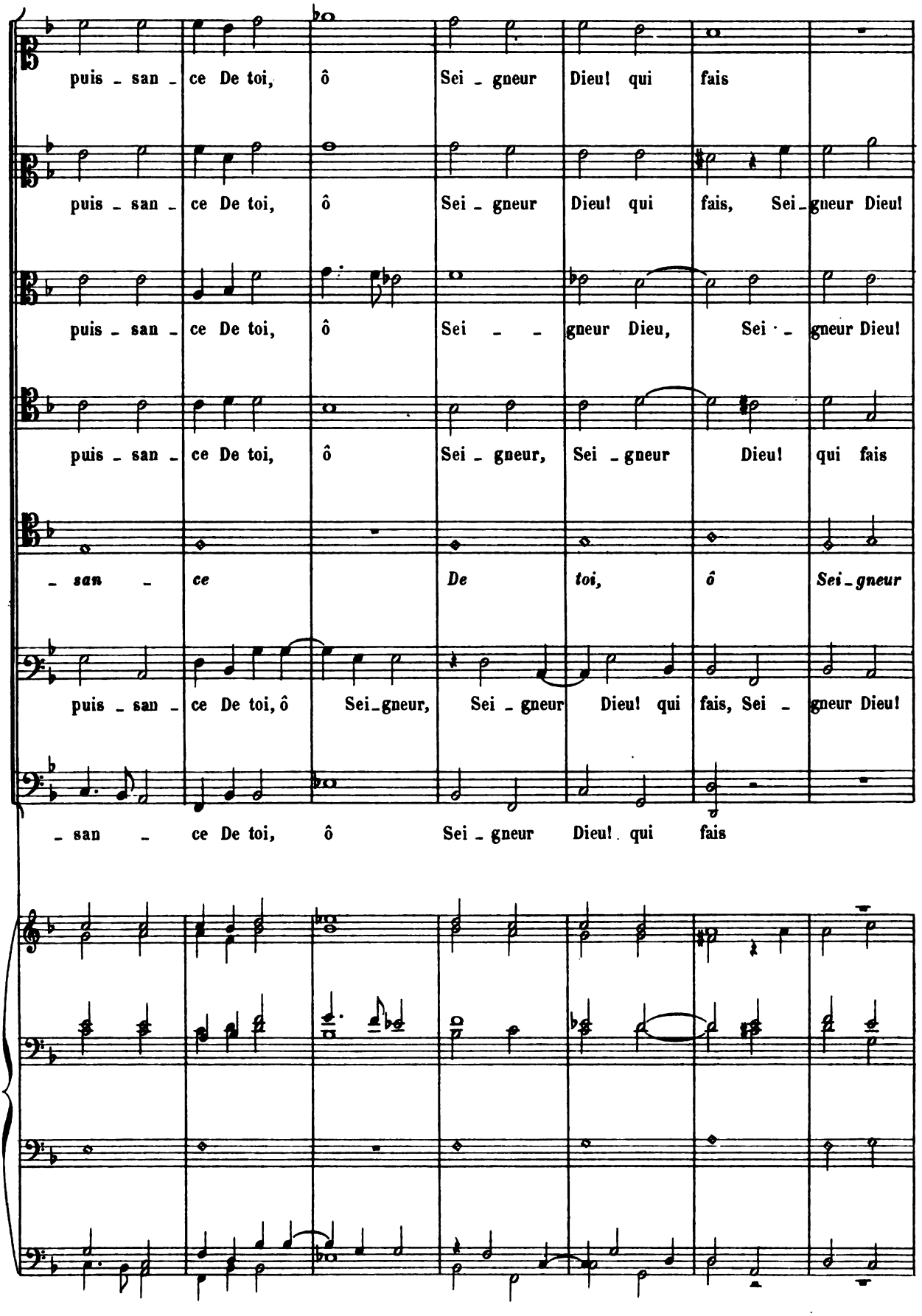
Digitized by Google



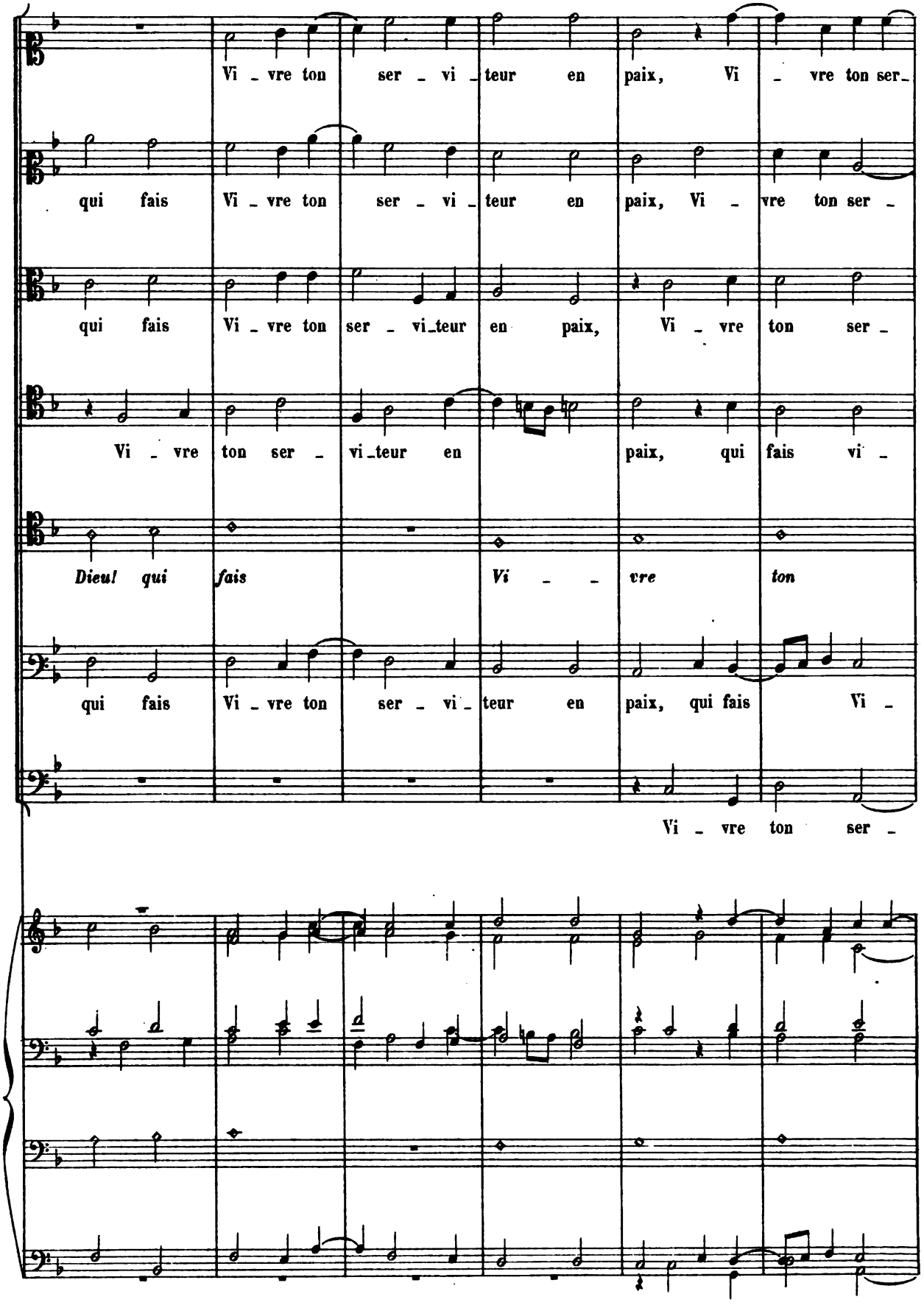
Digitized by Google



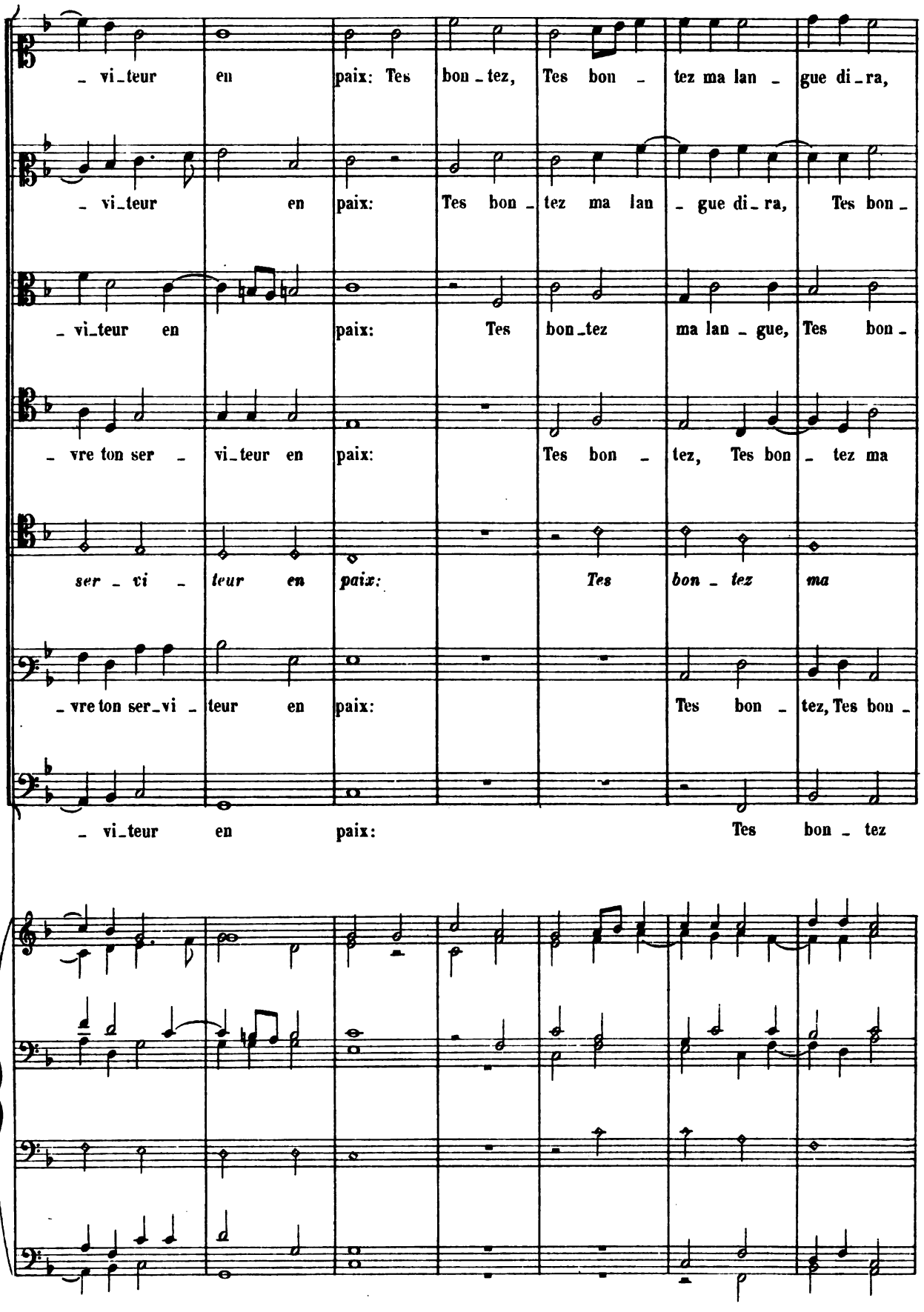
Digitized by Google



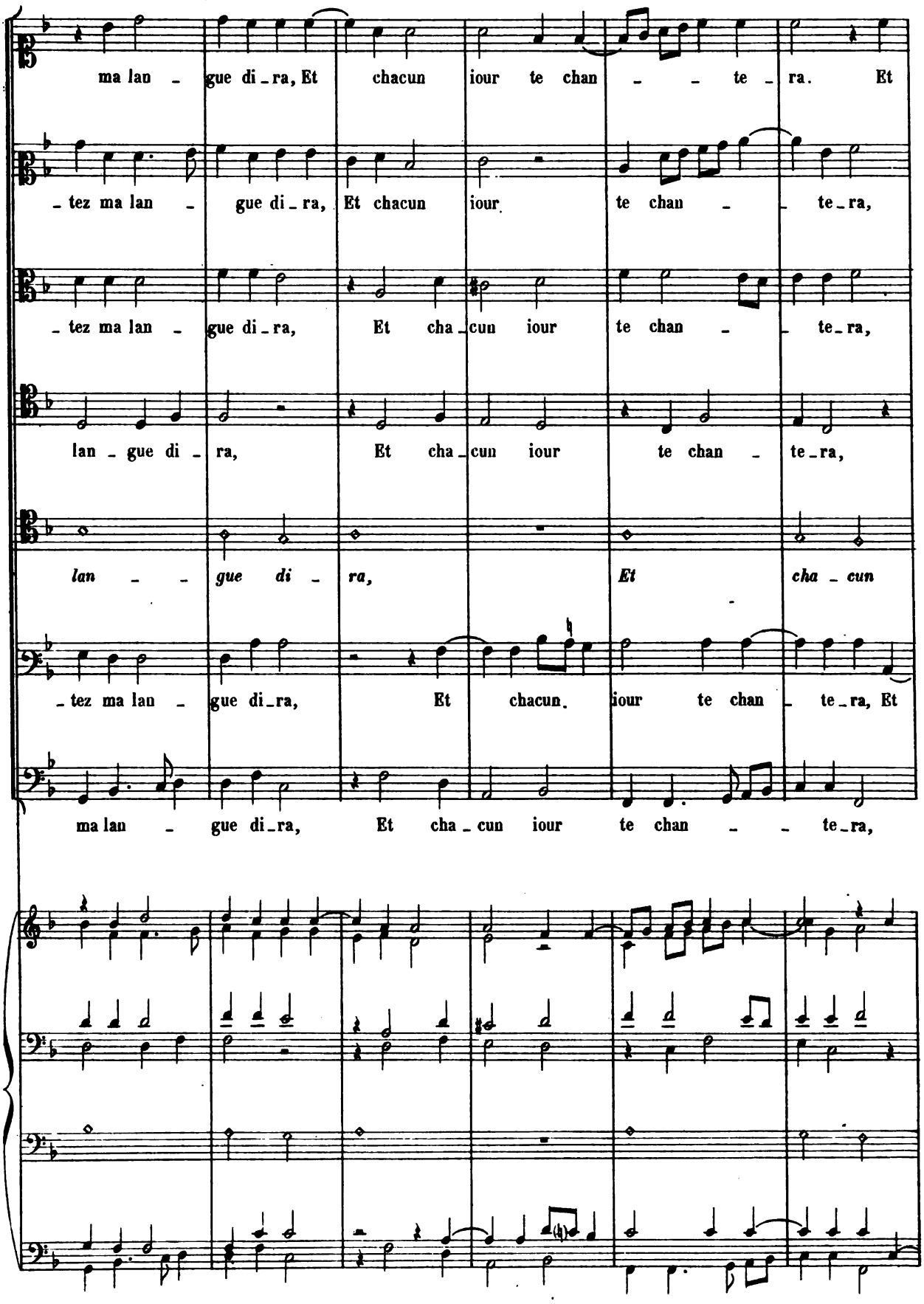
Digitized by Google



Digitized by Google



Digitized by Google



Digitized by Google

chacun iour te chan - - te - ra, chacun iour te chan - te - ra.

Et cha - cun iour te chan - te - ra, te chan - te - ra.

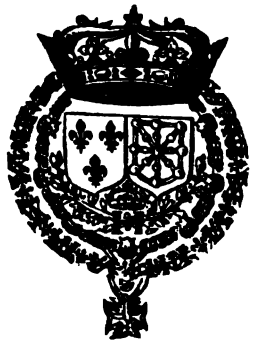
Et cha - cun iour te chan - te - ra, chacun iour te chan - te - ra.

Et chacun iour te chan - te - ra, Et chacun iour te chan - te - ra.

iour te chan - te - ra.

chacun iour te chan - - te - ra, chacun iour te chan - te - ra.

Et cha - cun iour te chan - te - ra, te chan - te - ra.



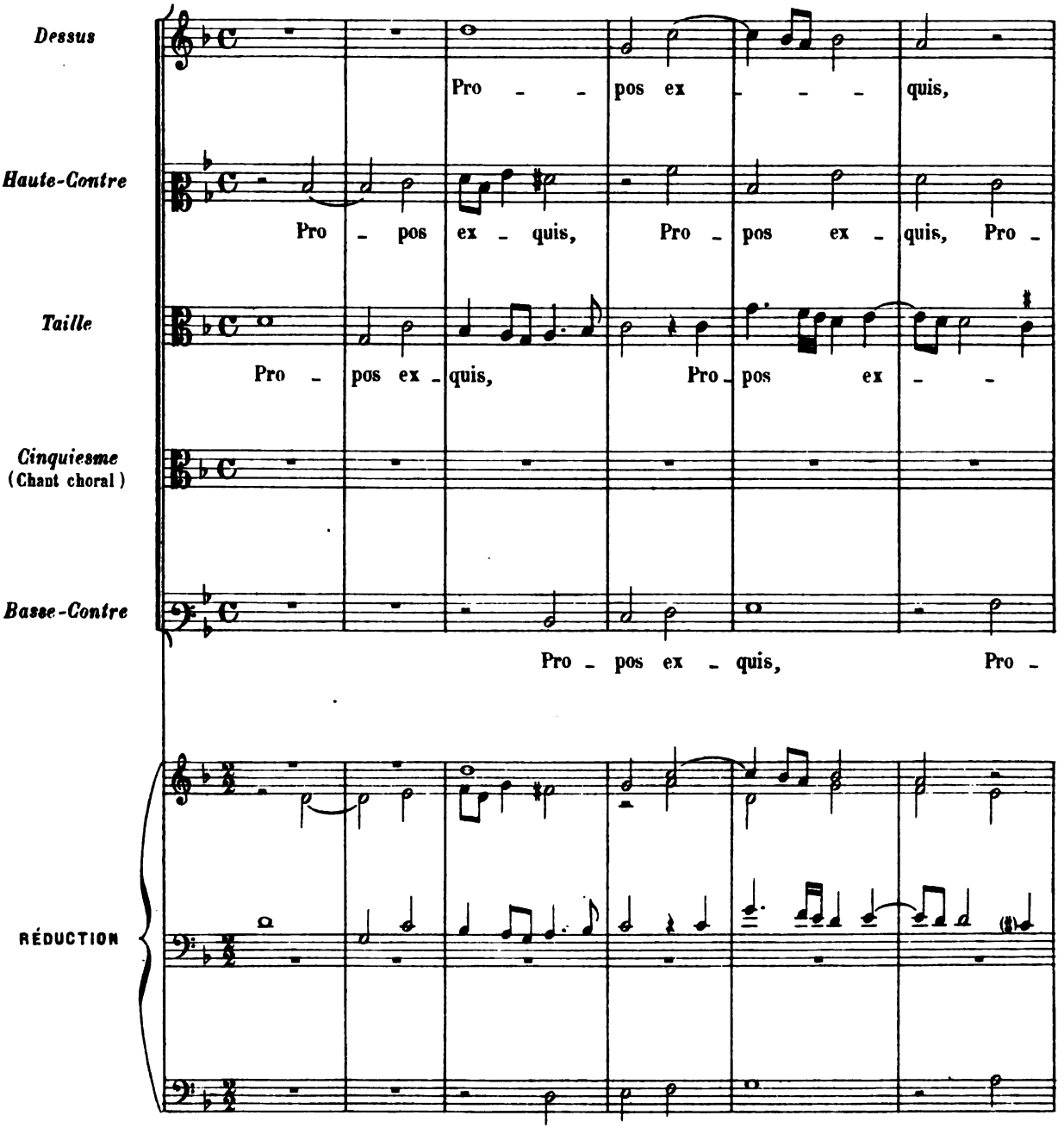
Digitized by Google

DU TROISIESME MODE, [AUTHENTIQUE]

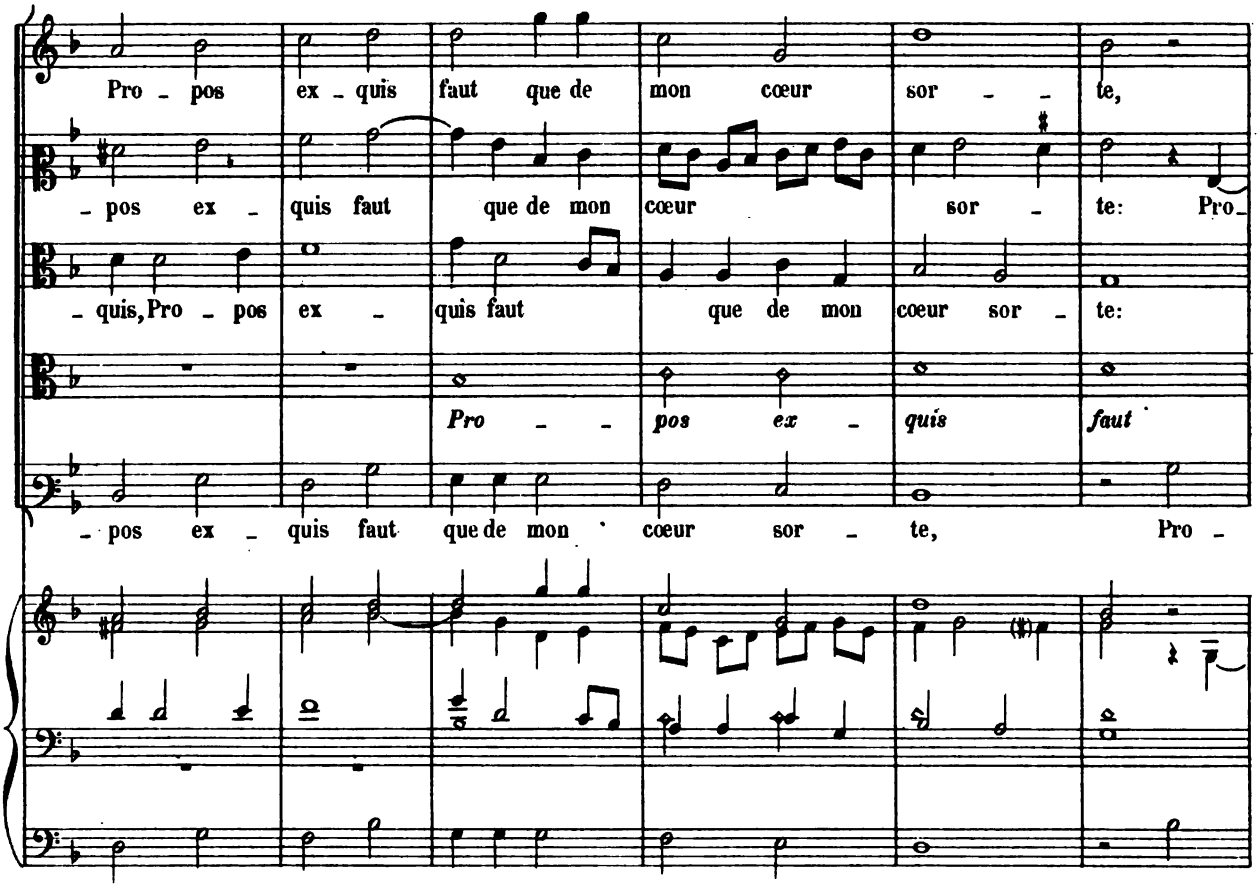
PSEAUME XLV

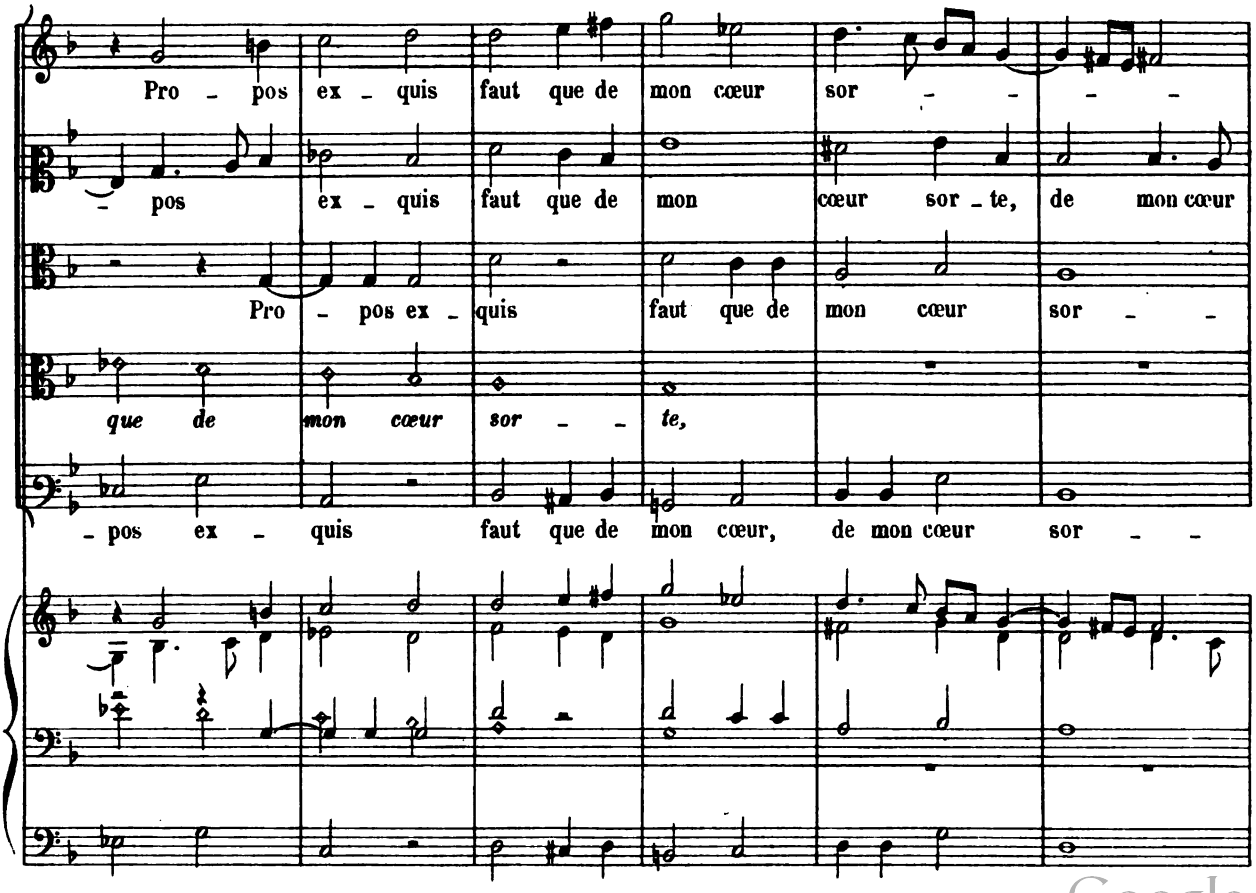
Paroles de CLÉMENT MAROT

[Ire PARTIE], A 5

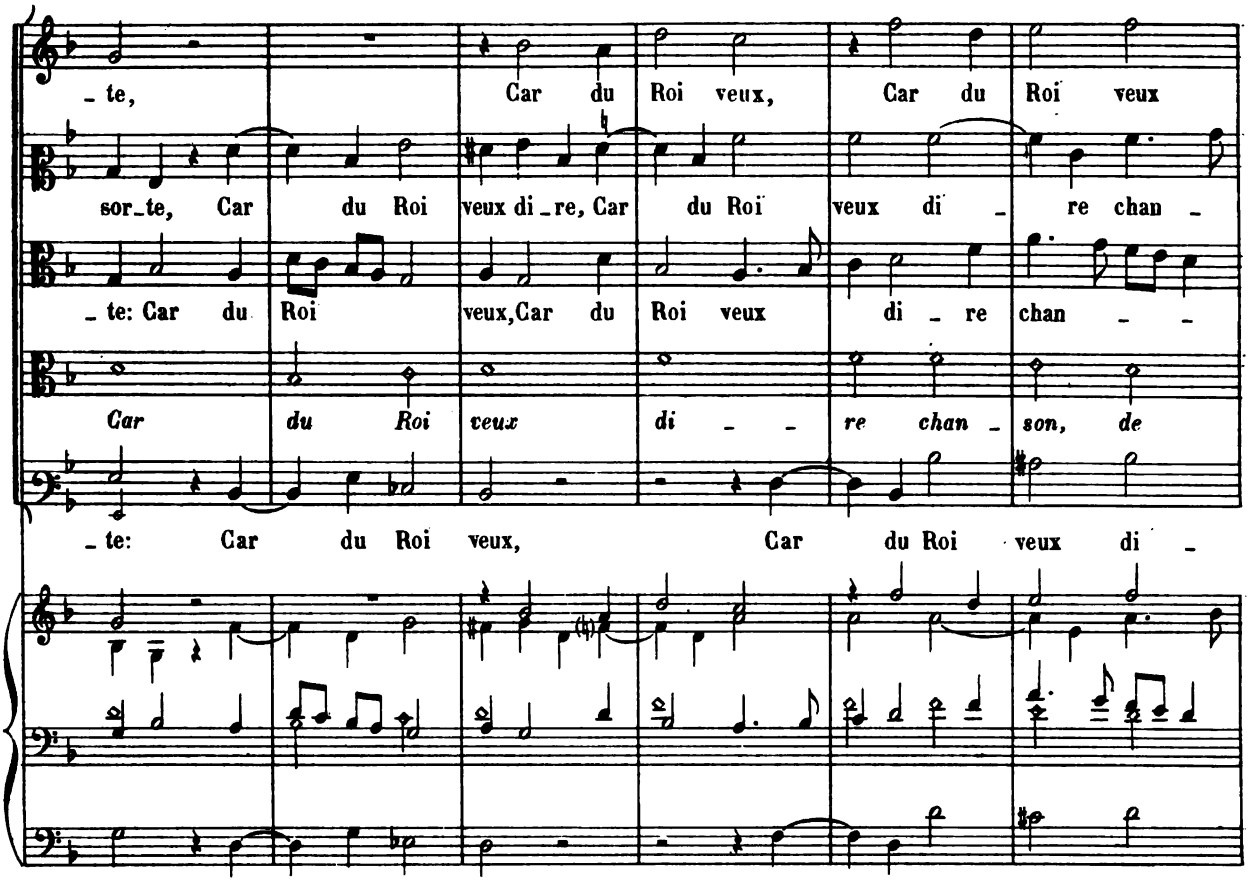


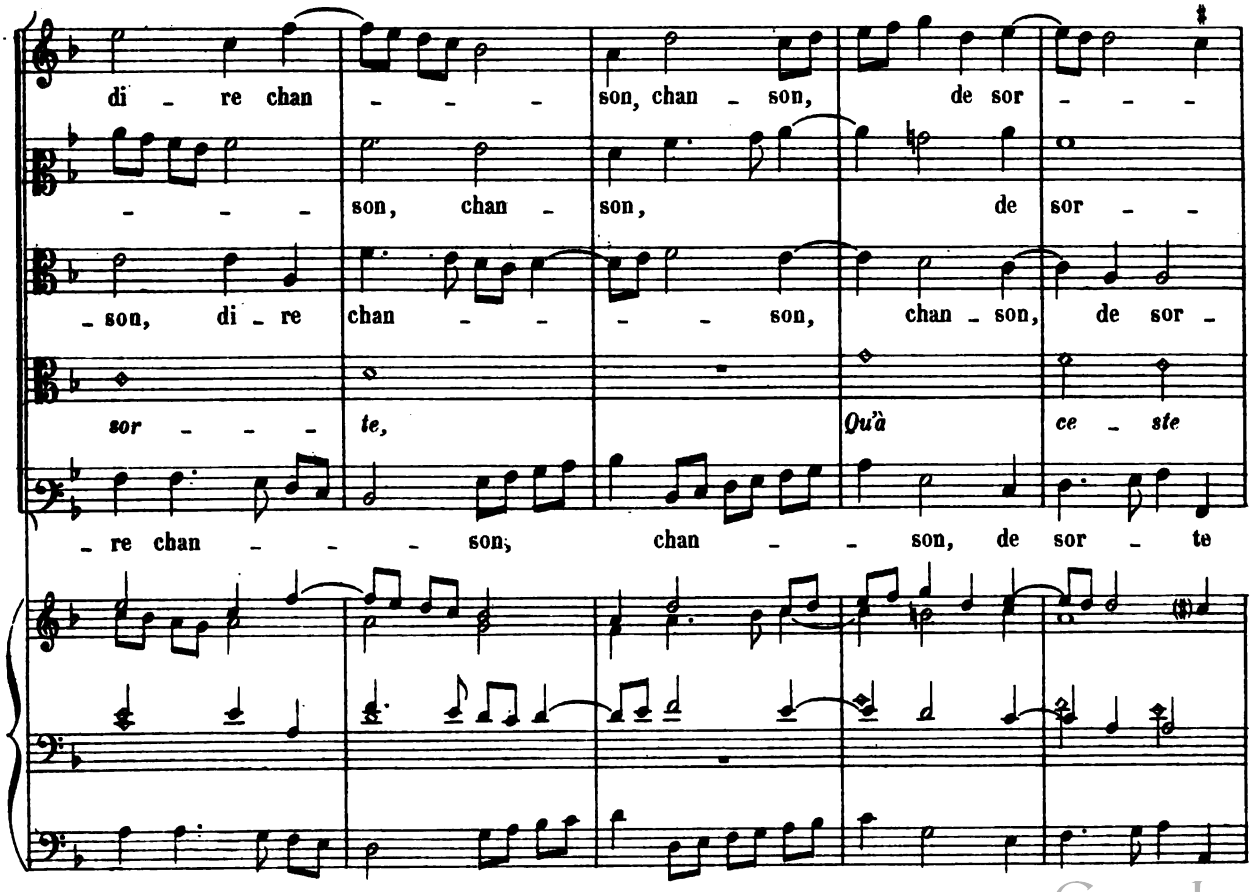
Digitized by Google



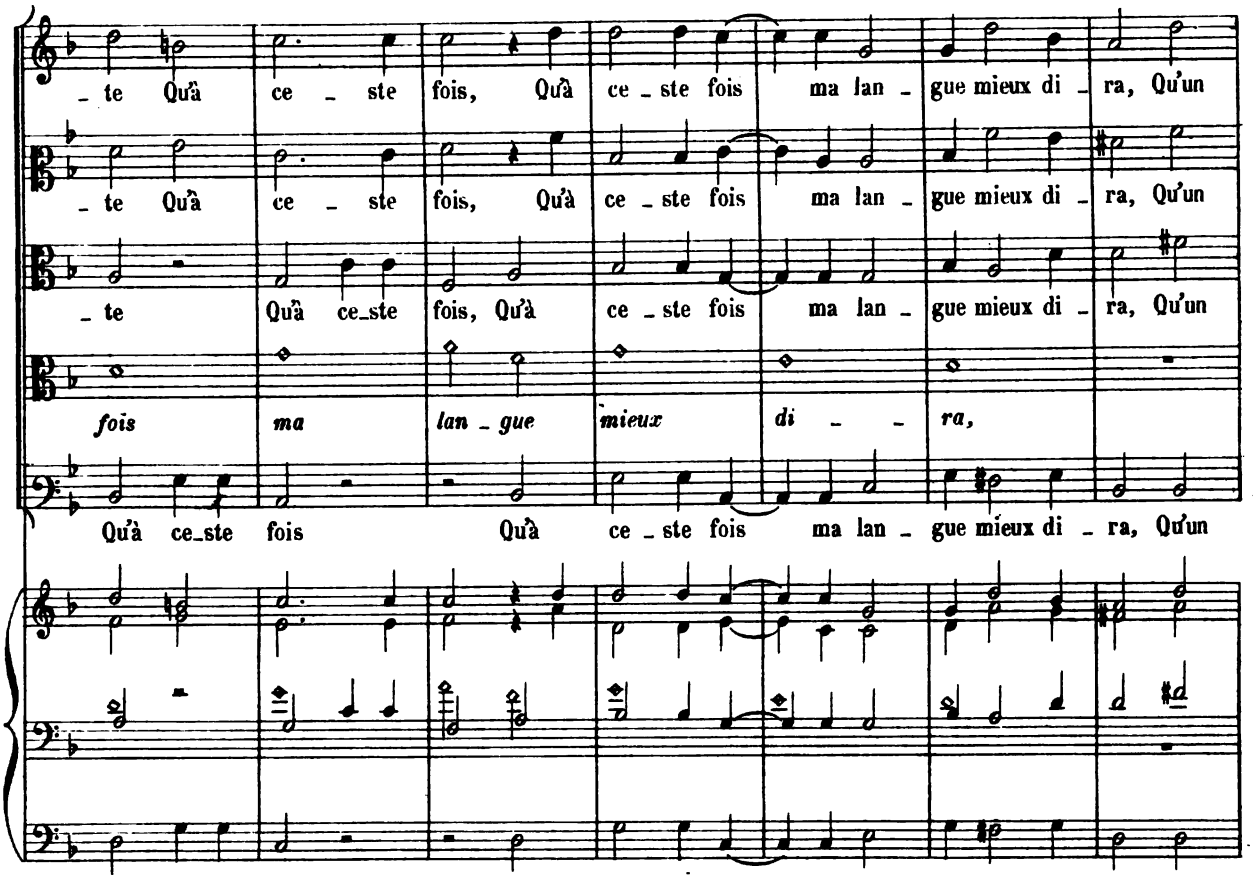


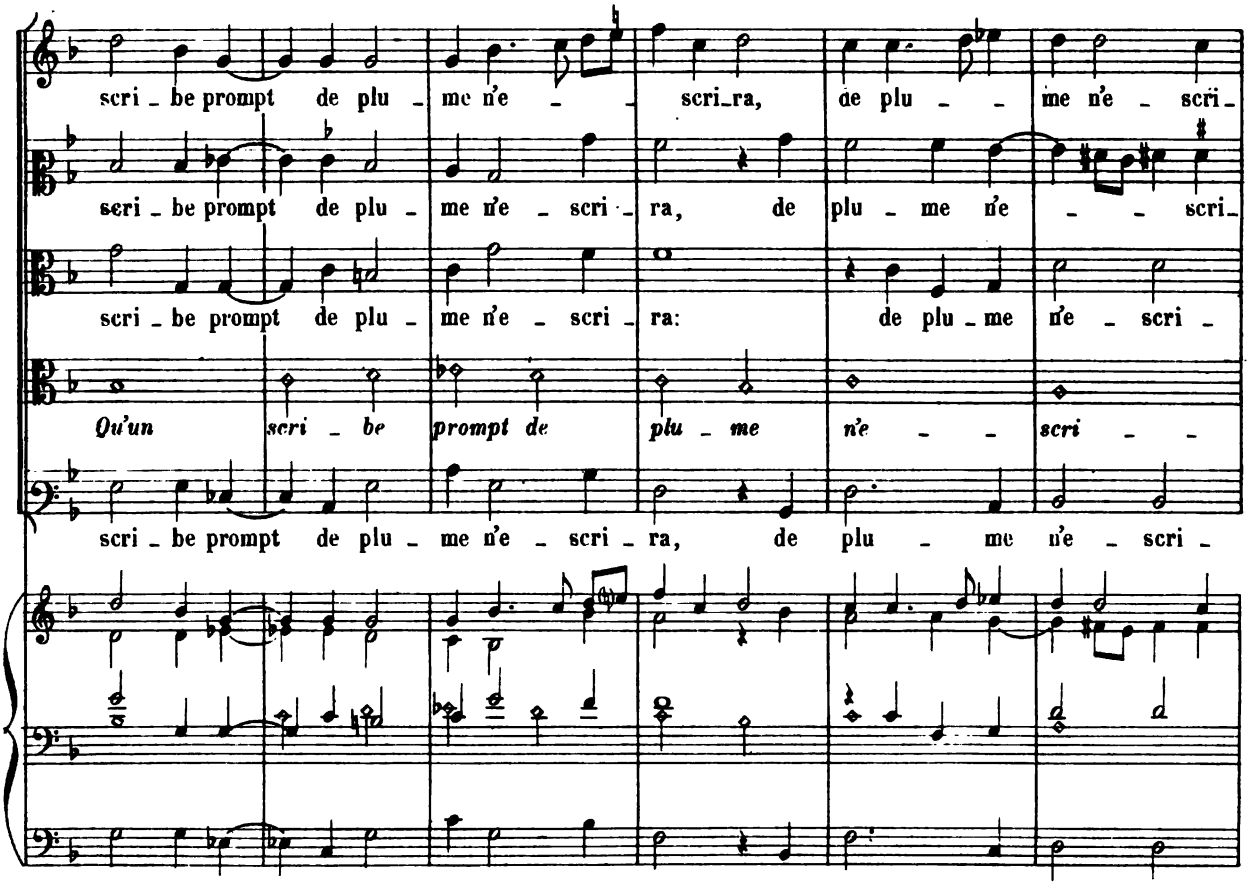
Digitized by Google



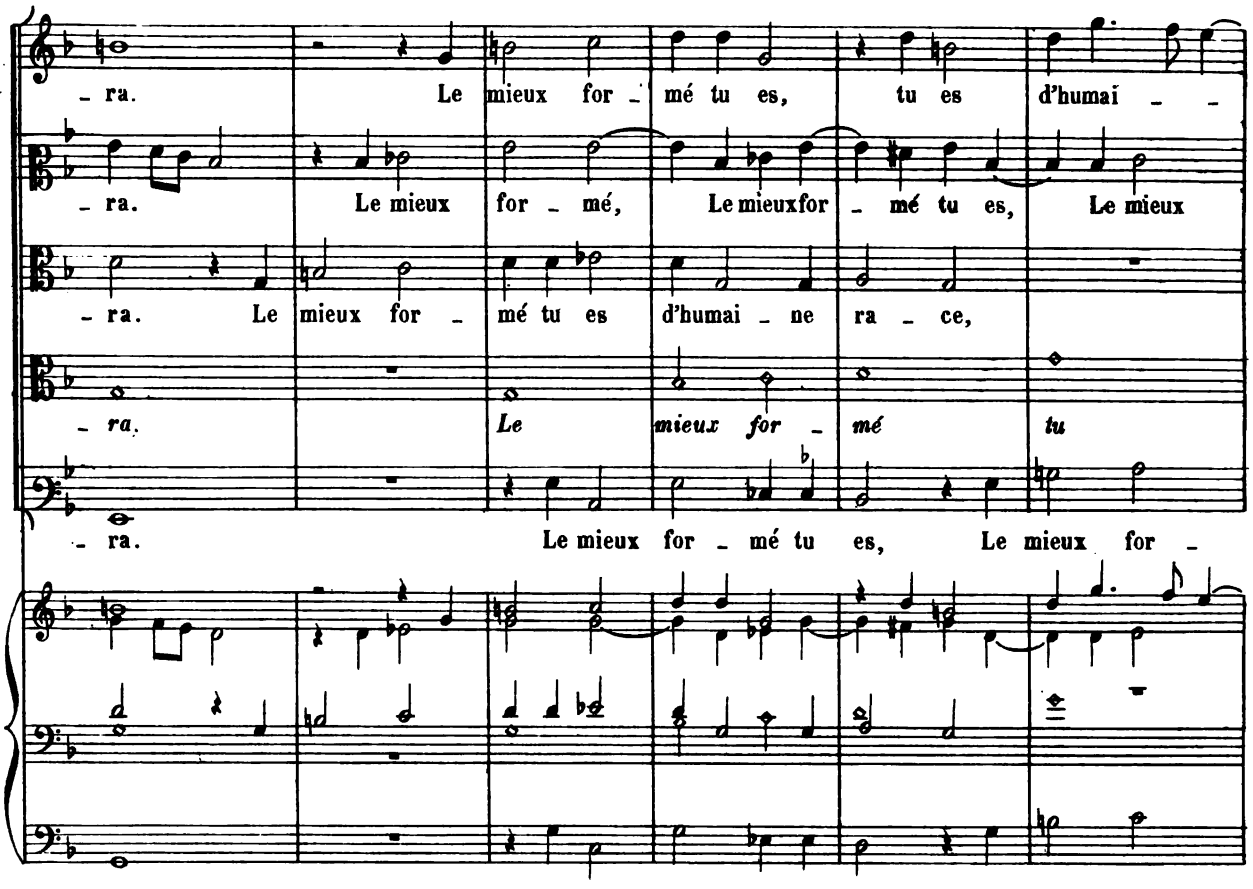


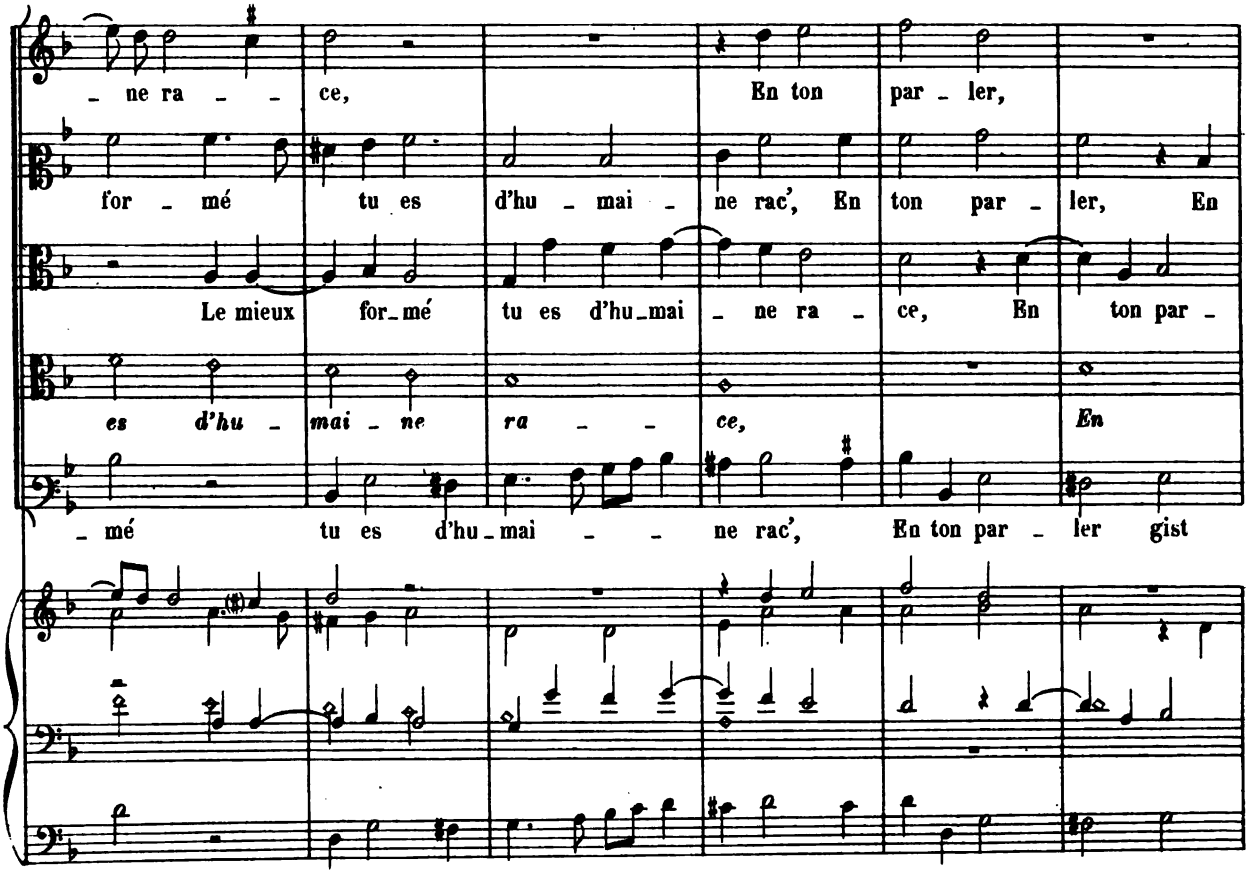
Digitized by Google



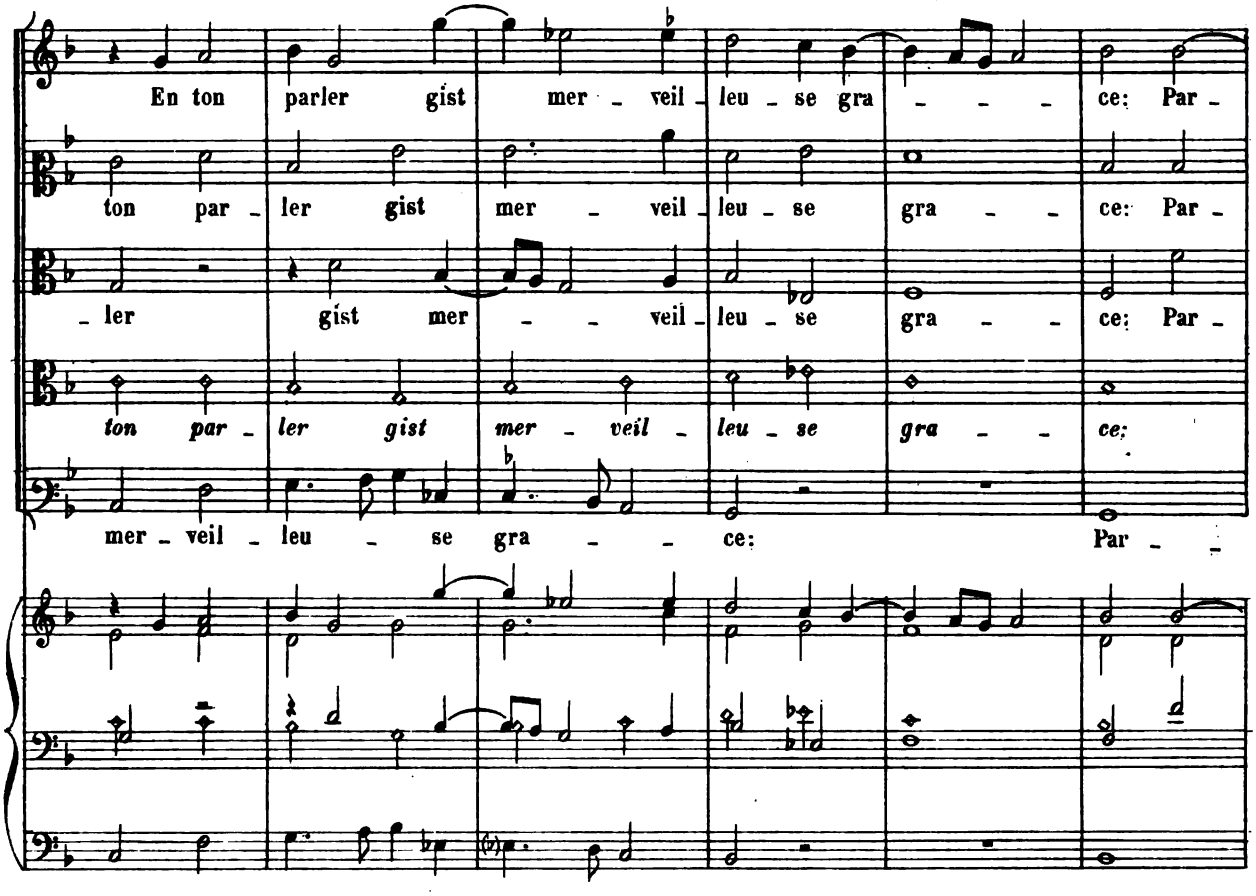


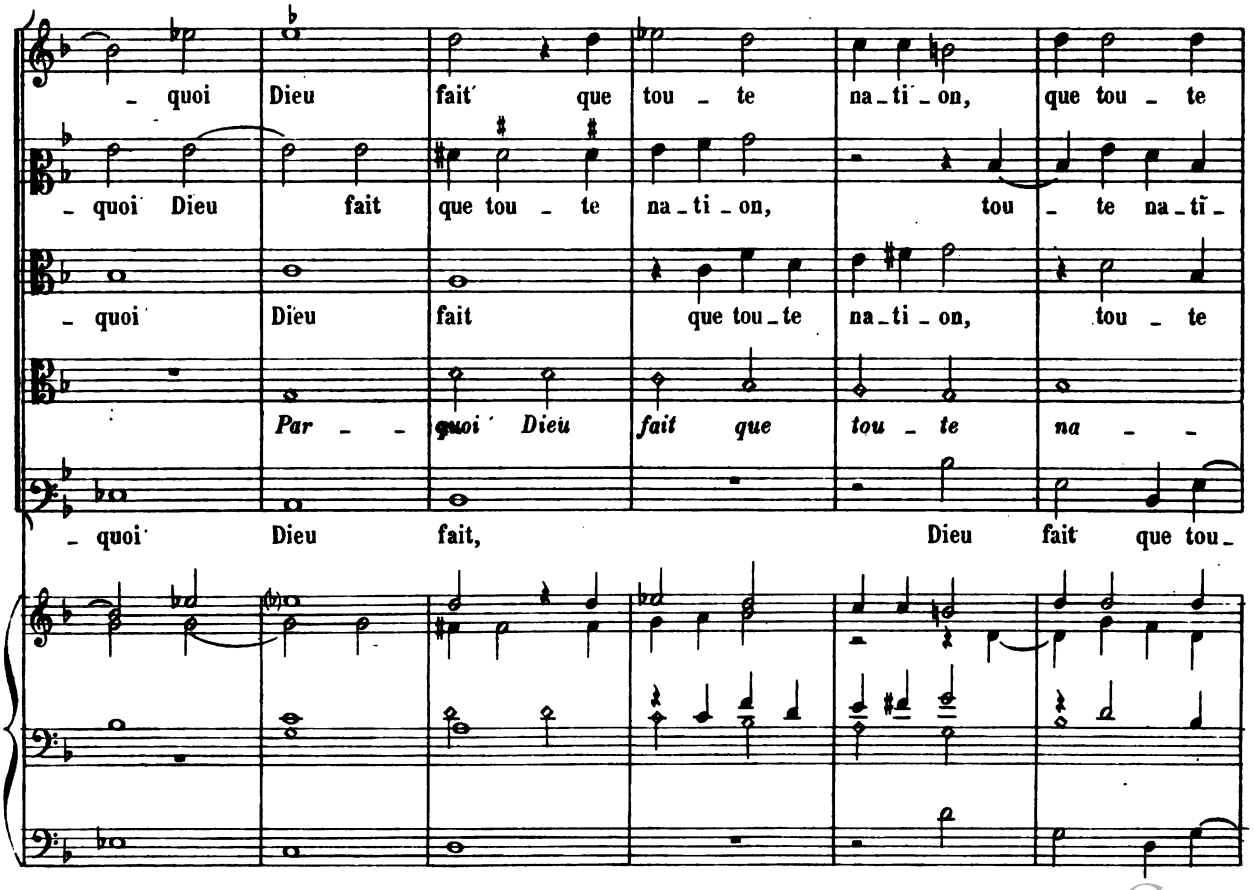
Digitized by Google



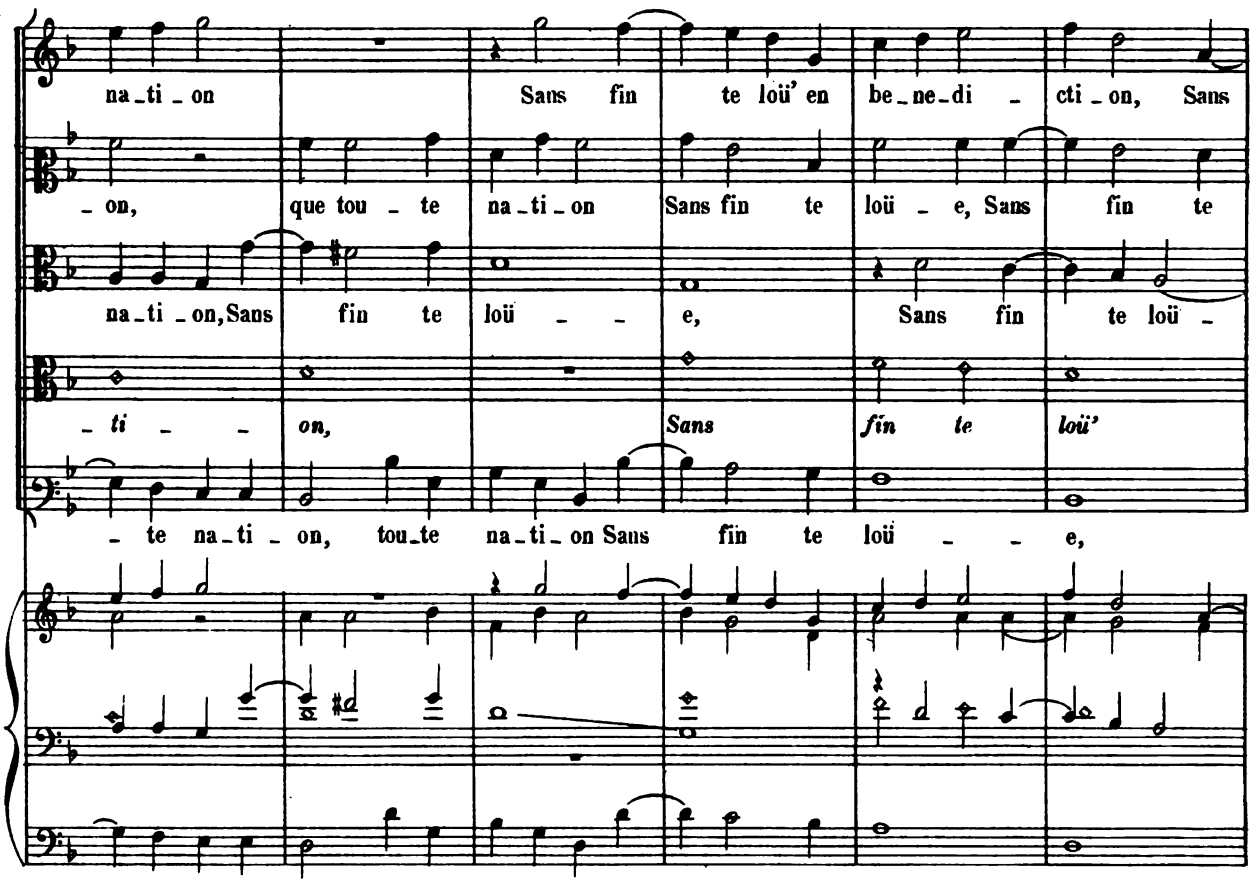


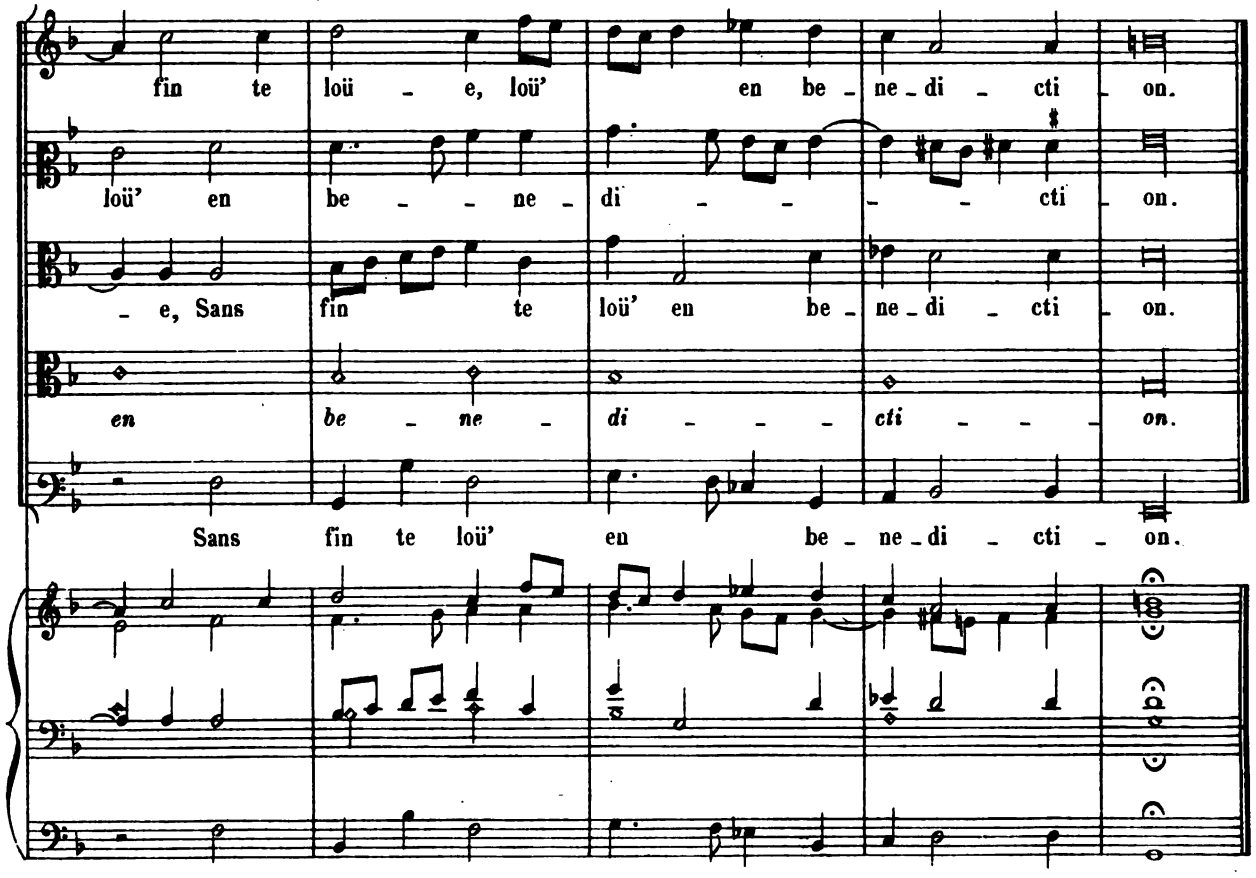
Digitized by Google





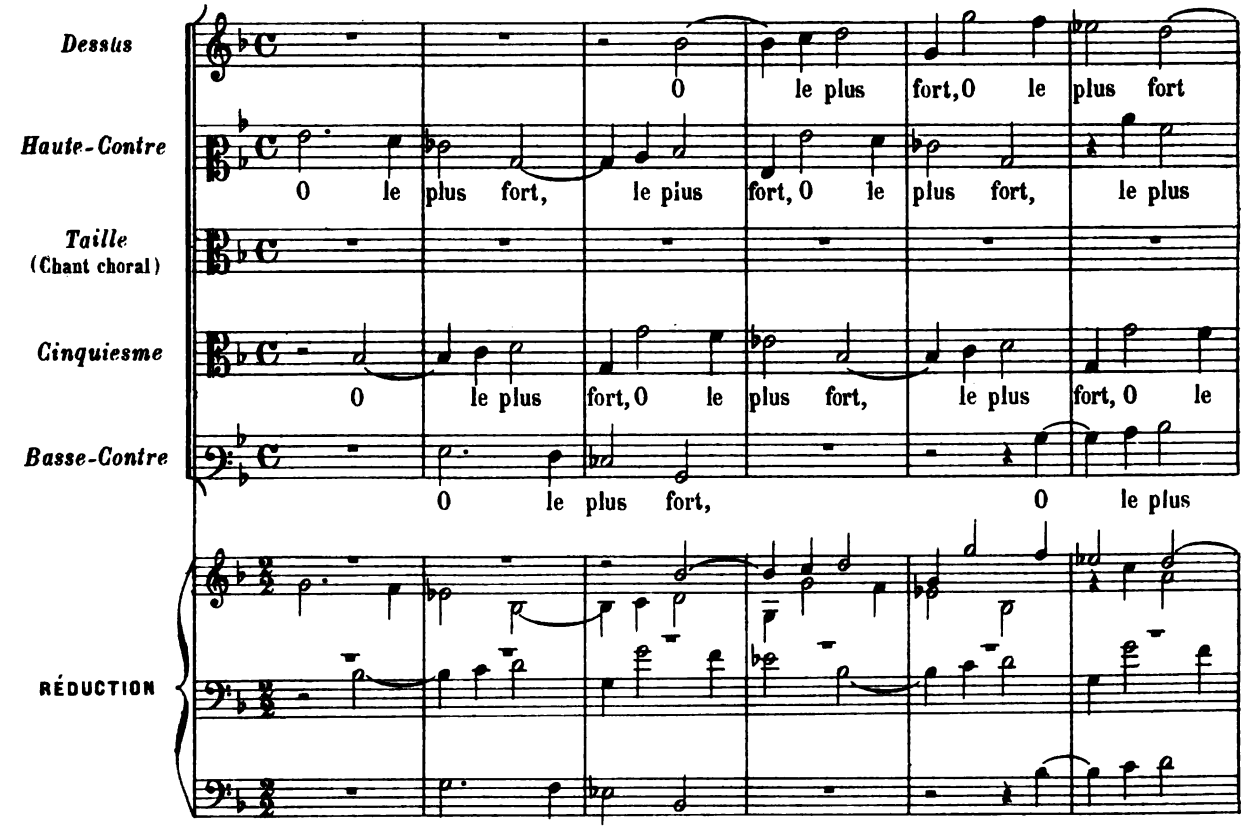
Digitized by Google

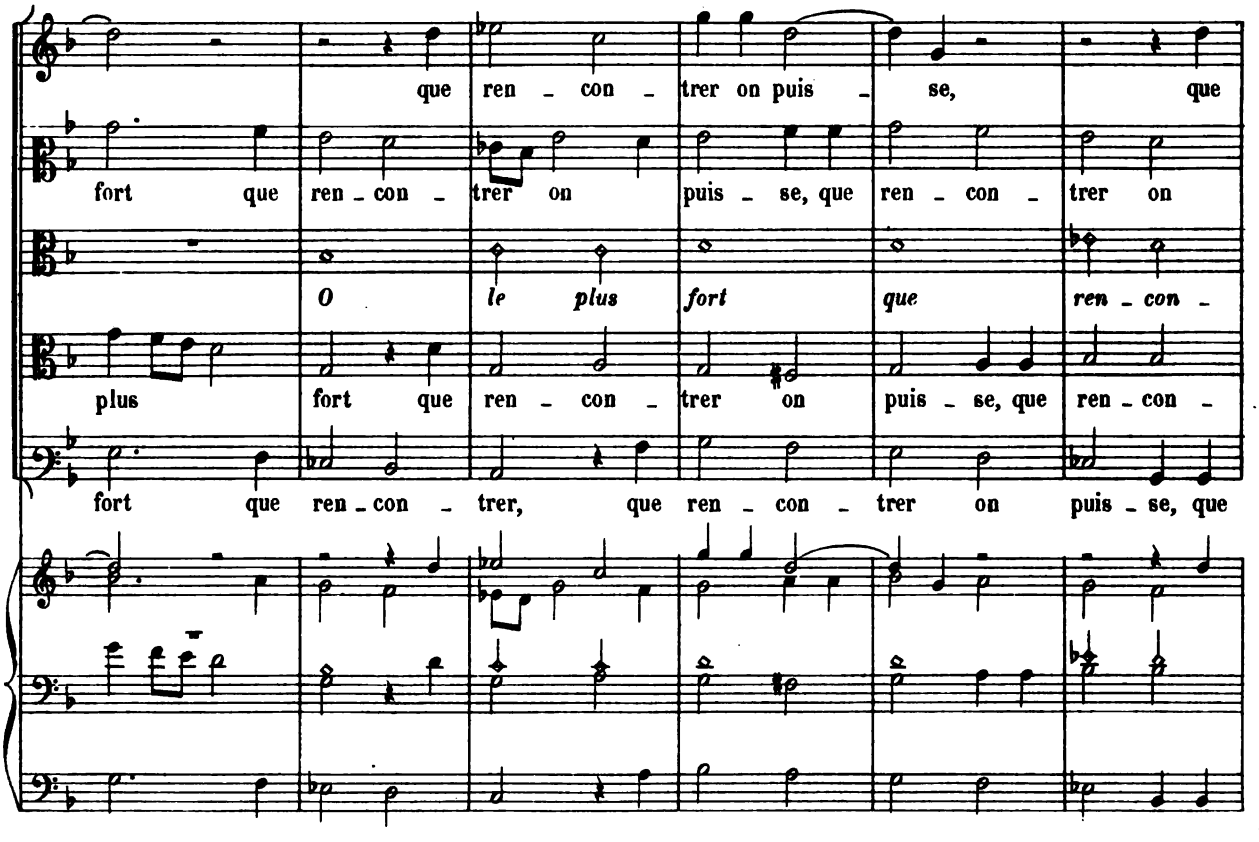




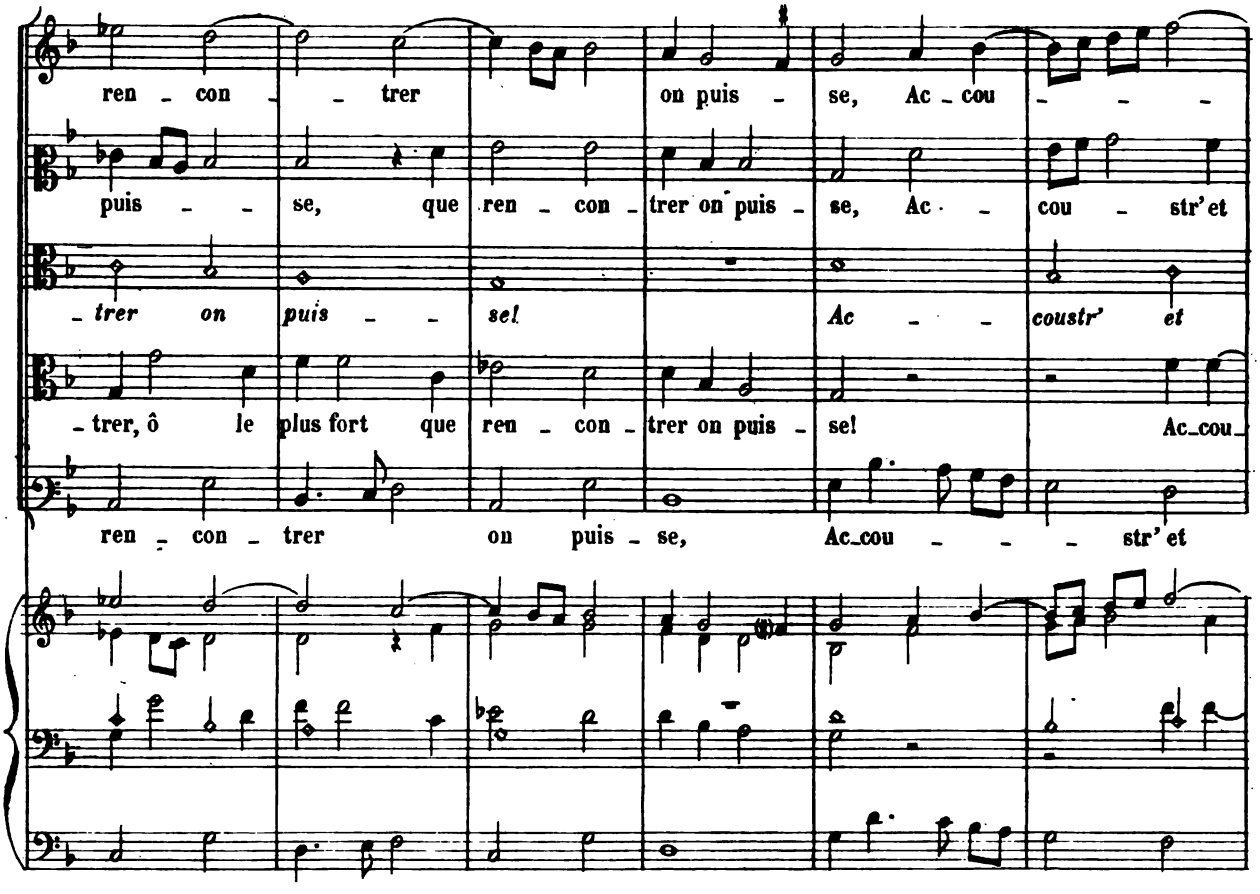
Digitized by Google

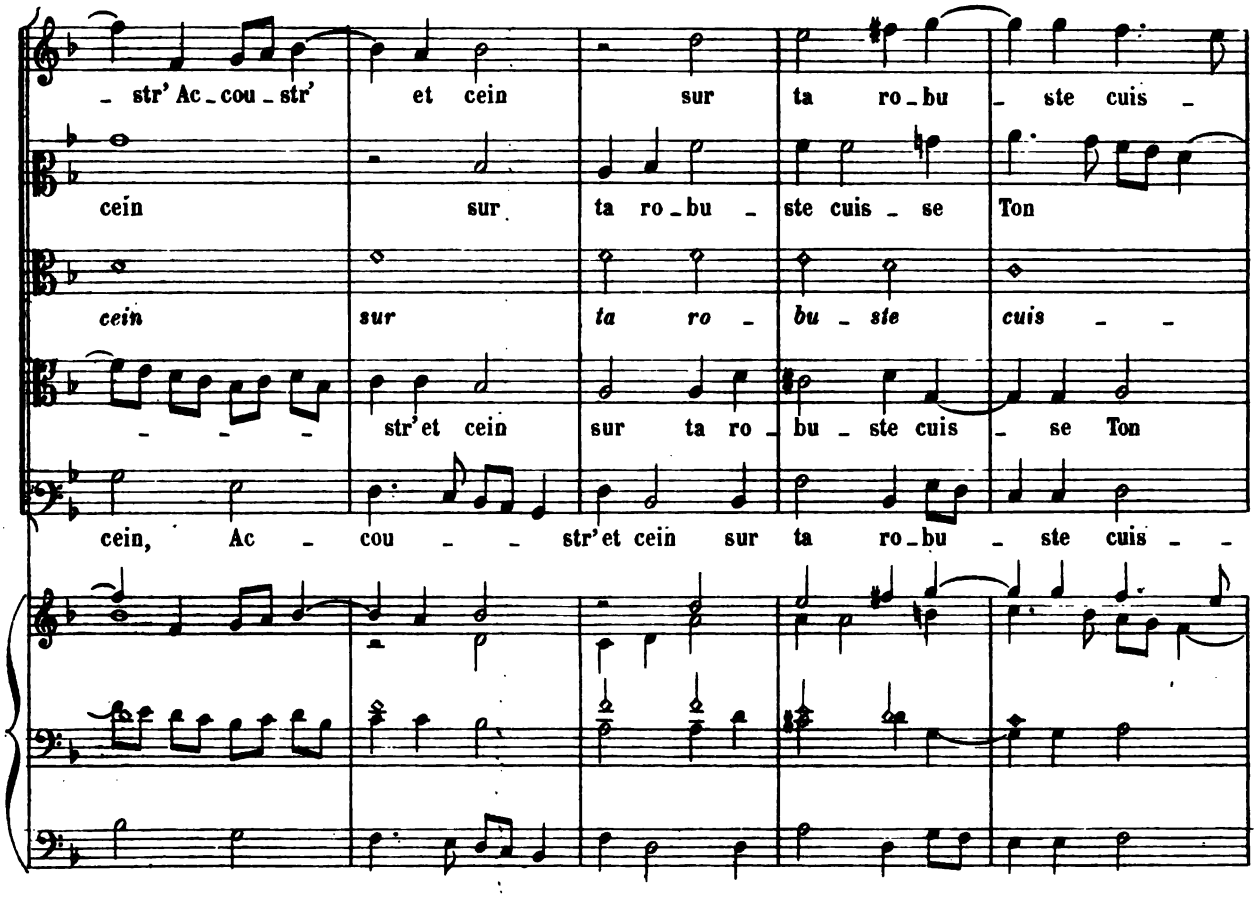
SECONDE PARTIE, A 5



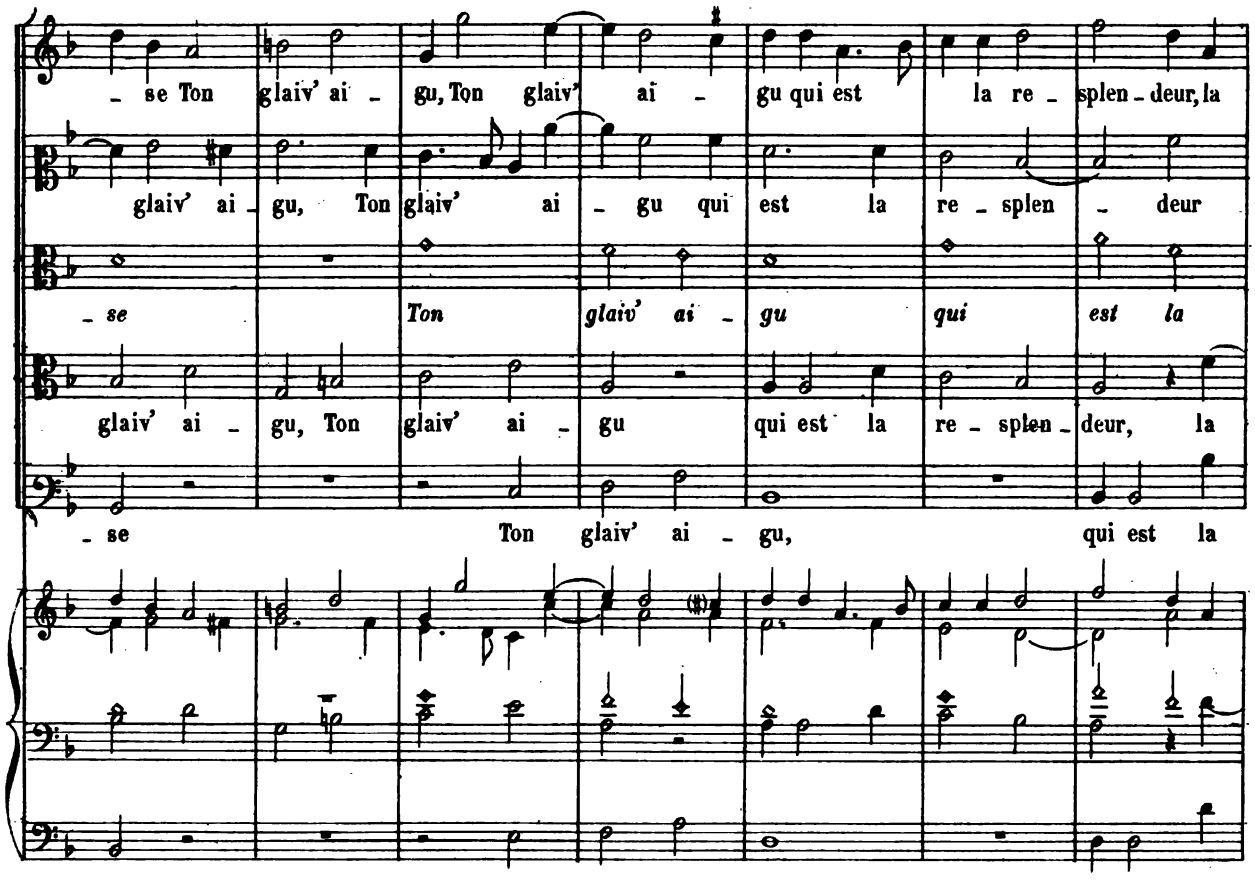


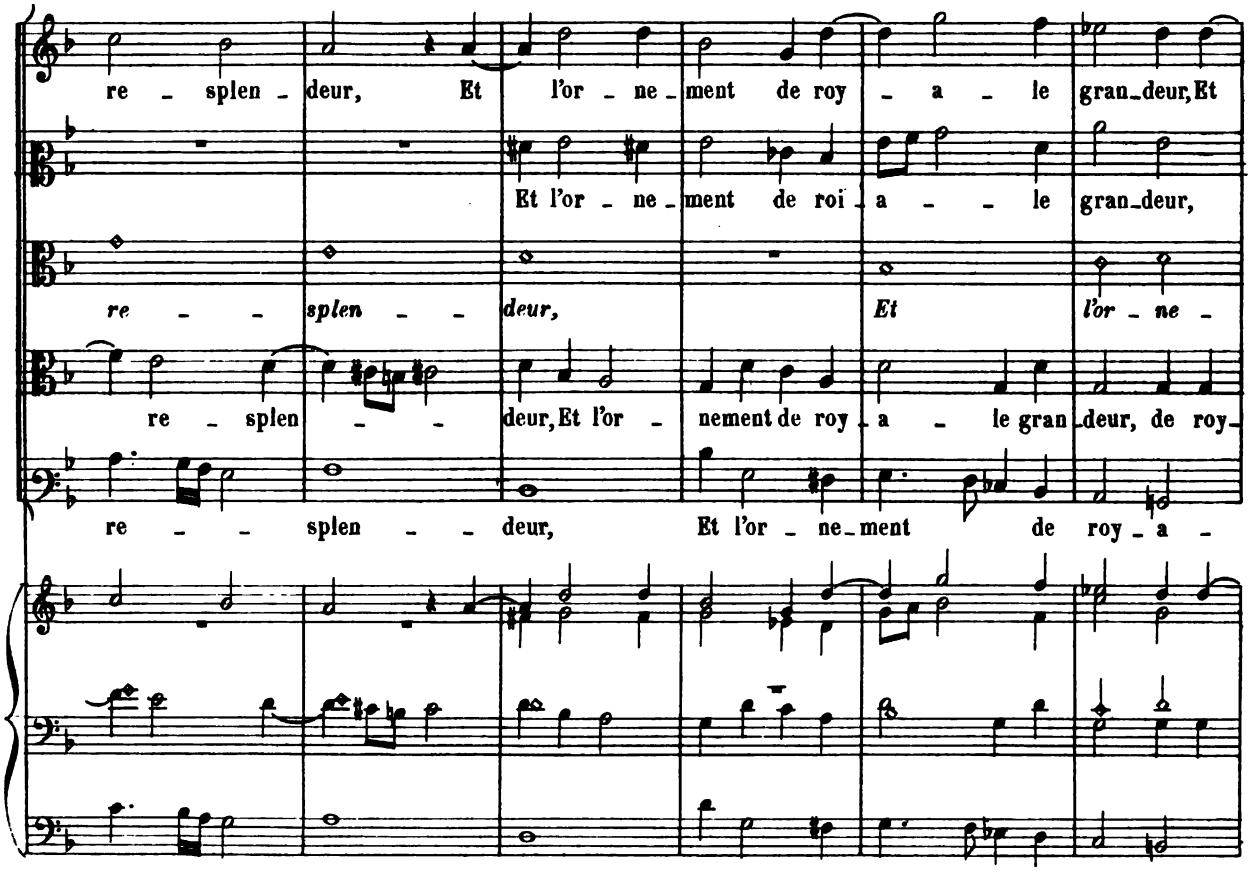
Digitized by Google



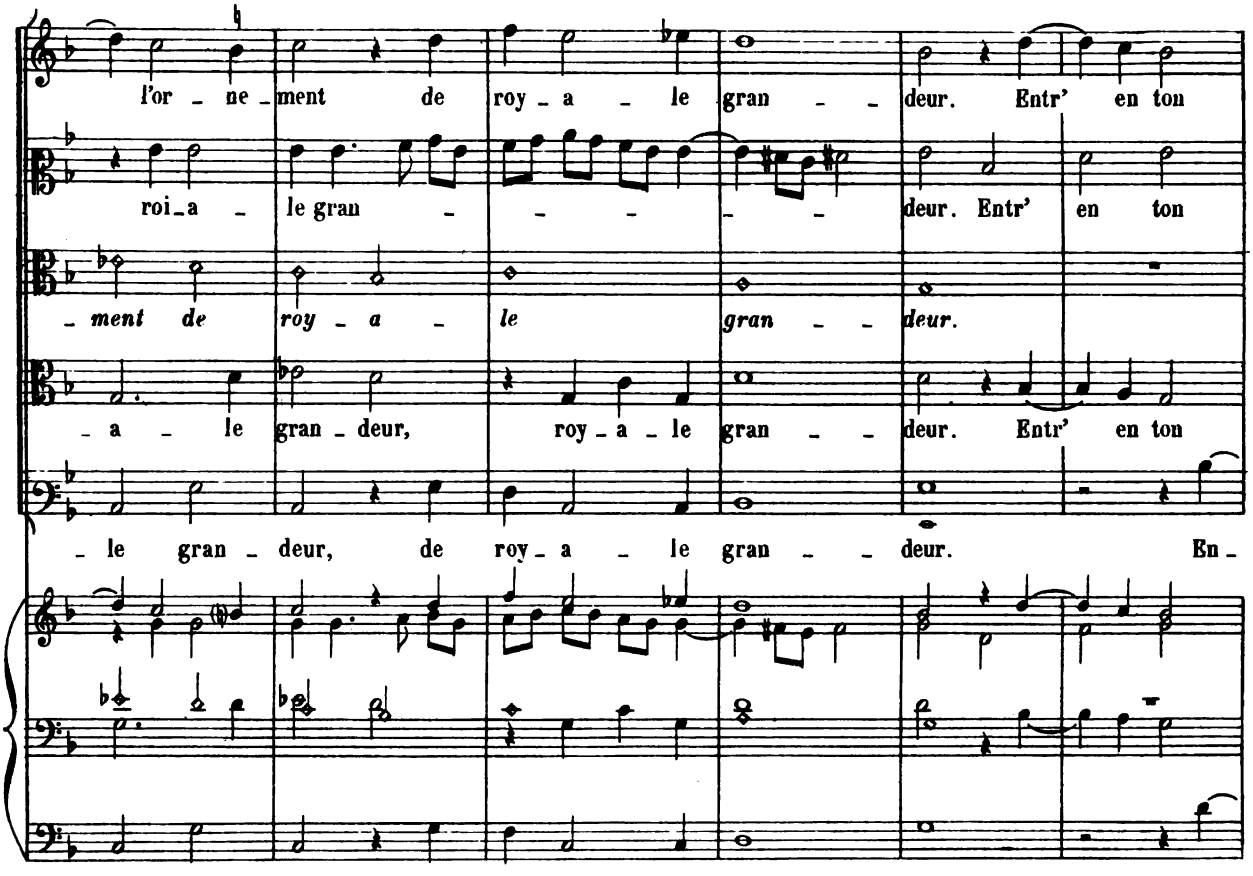


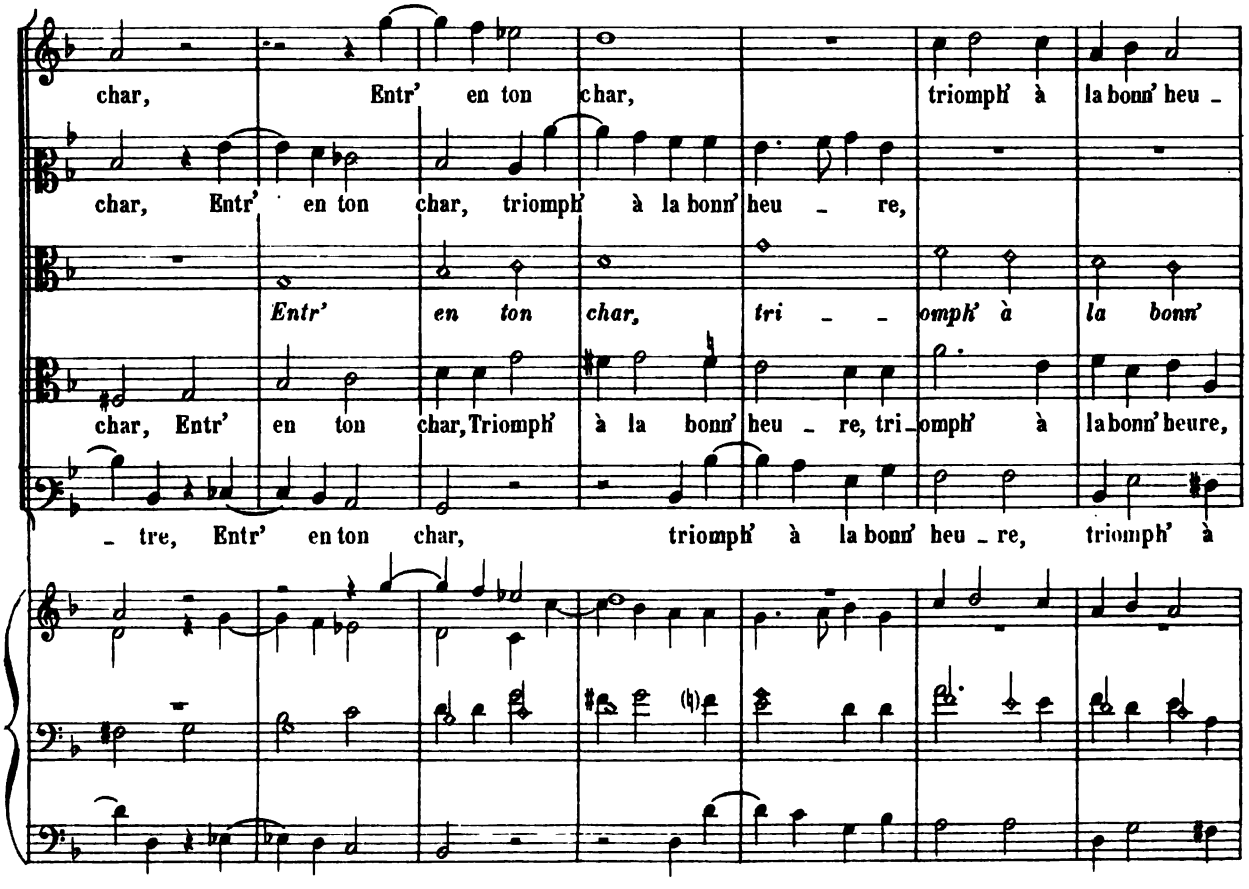
Digitized by Google



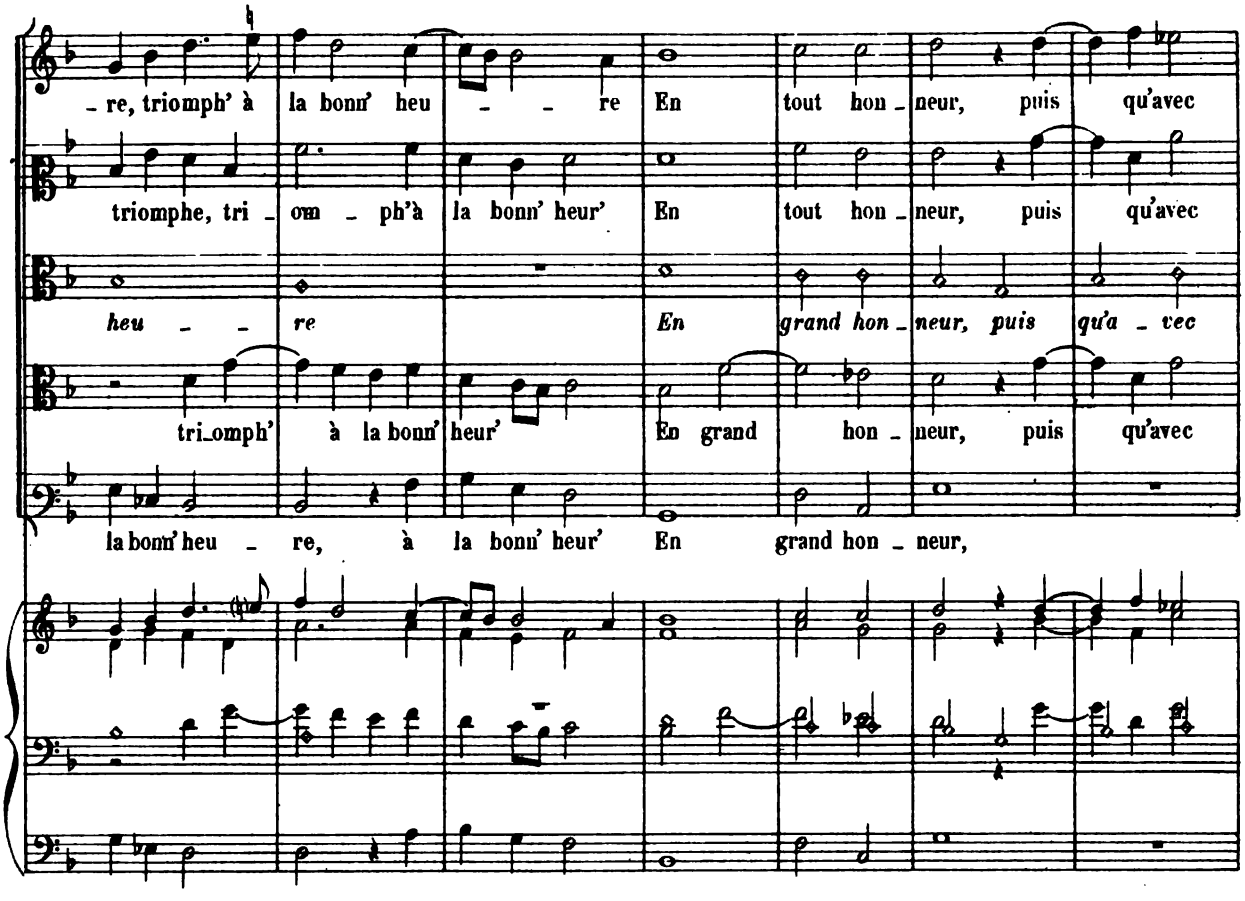


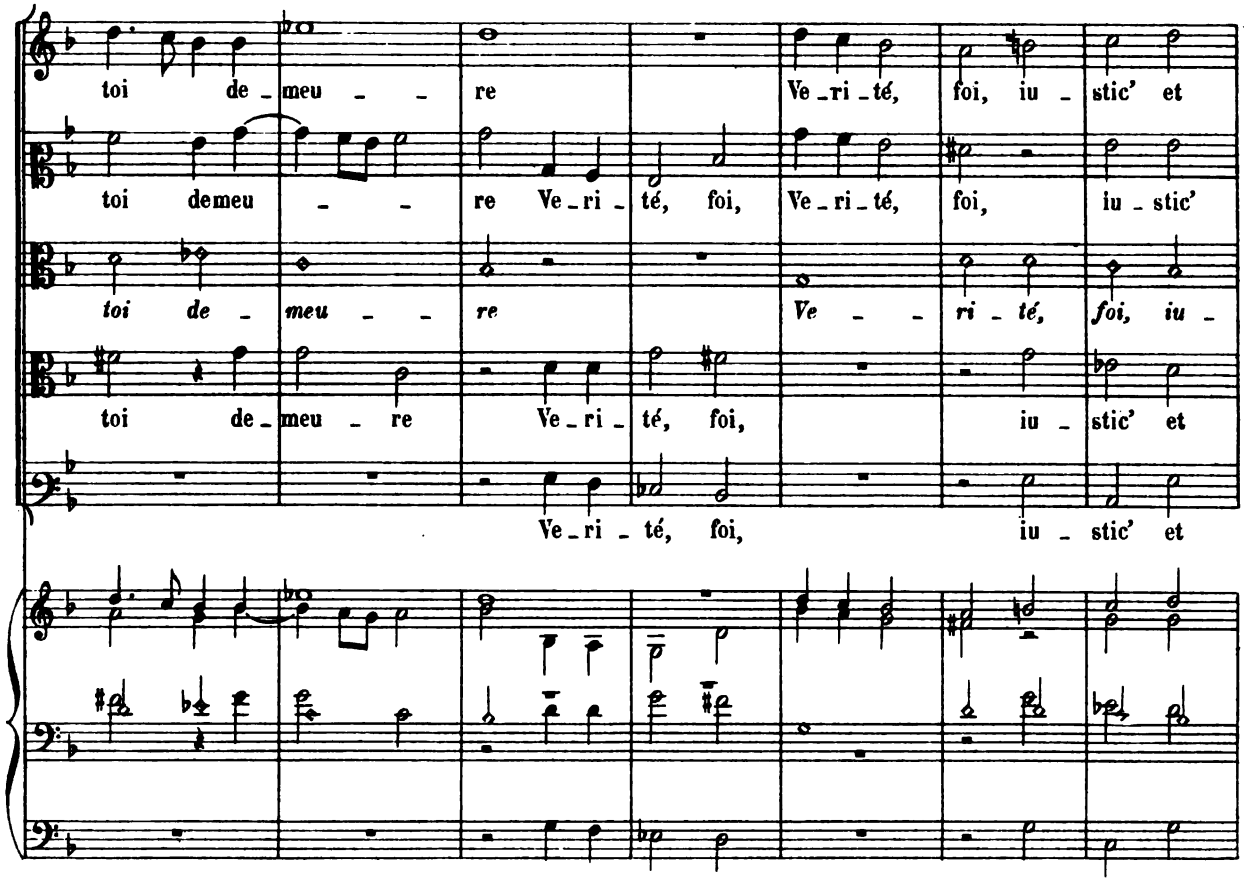
Digitized by Google



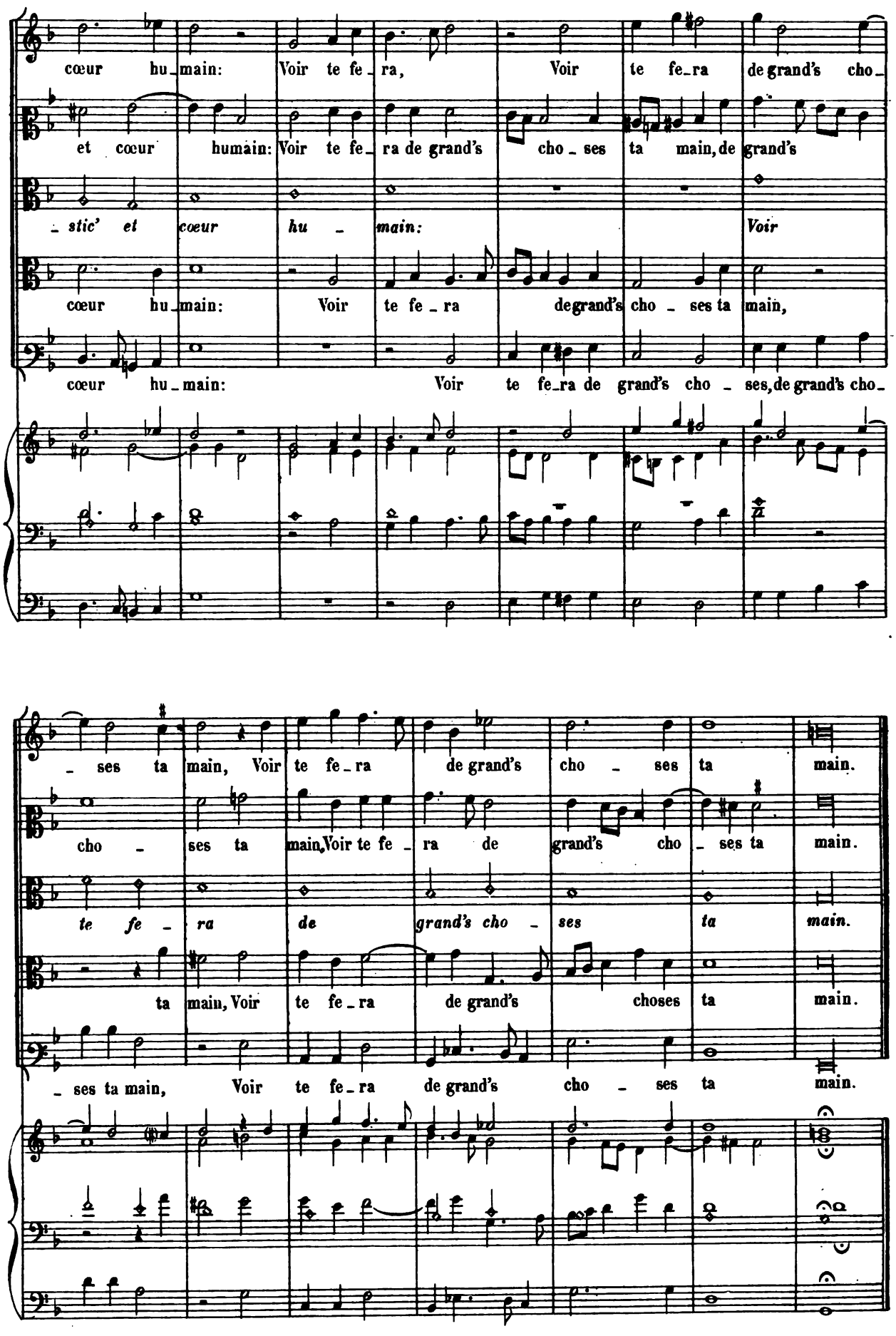


Digitized by Google



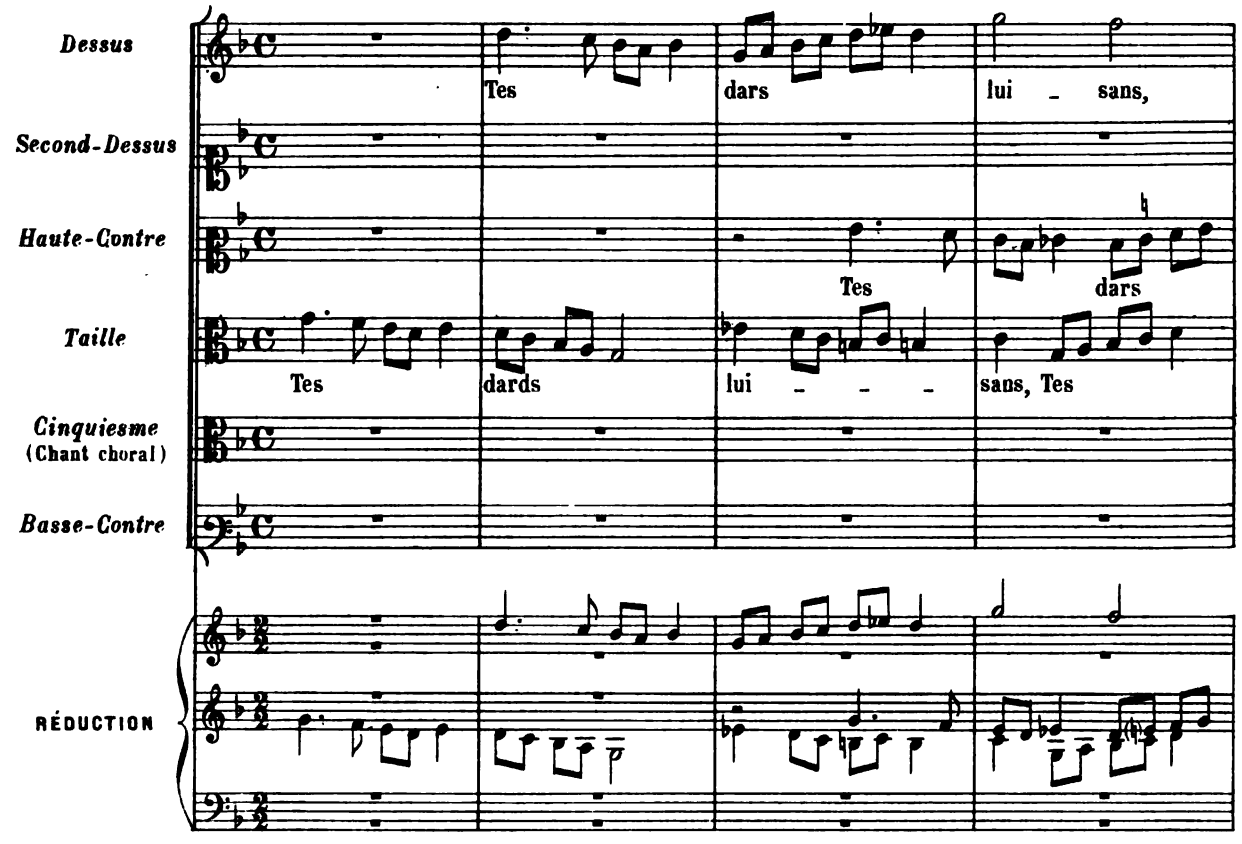


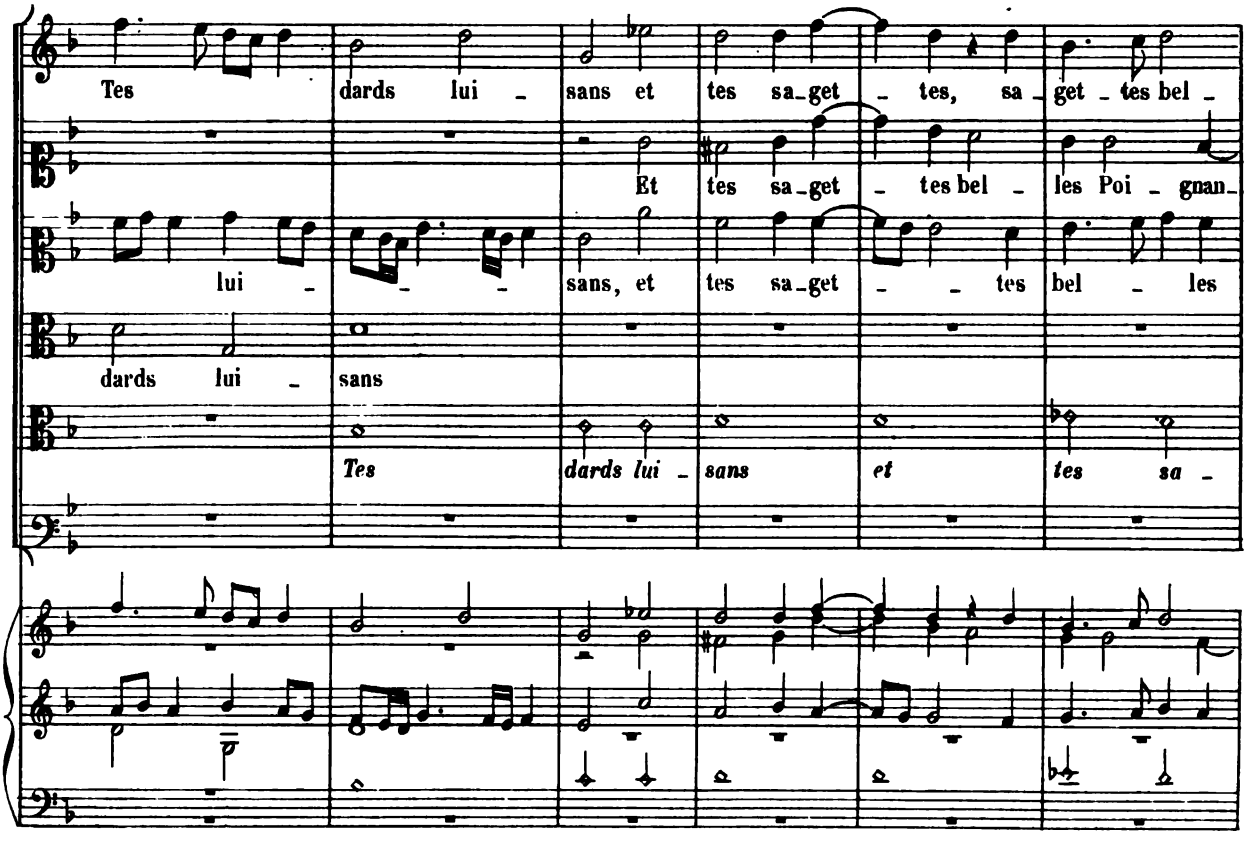
Digitized by Google



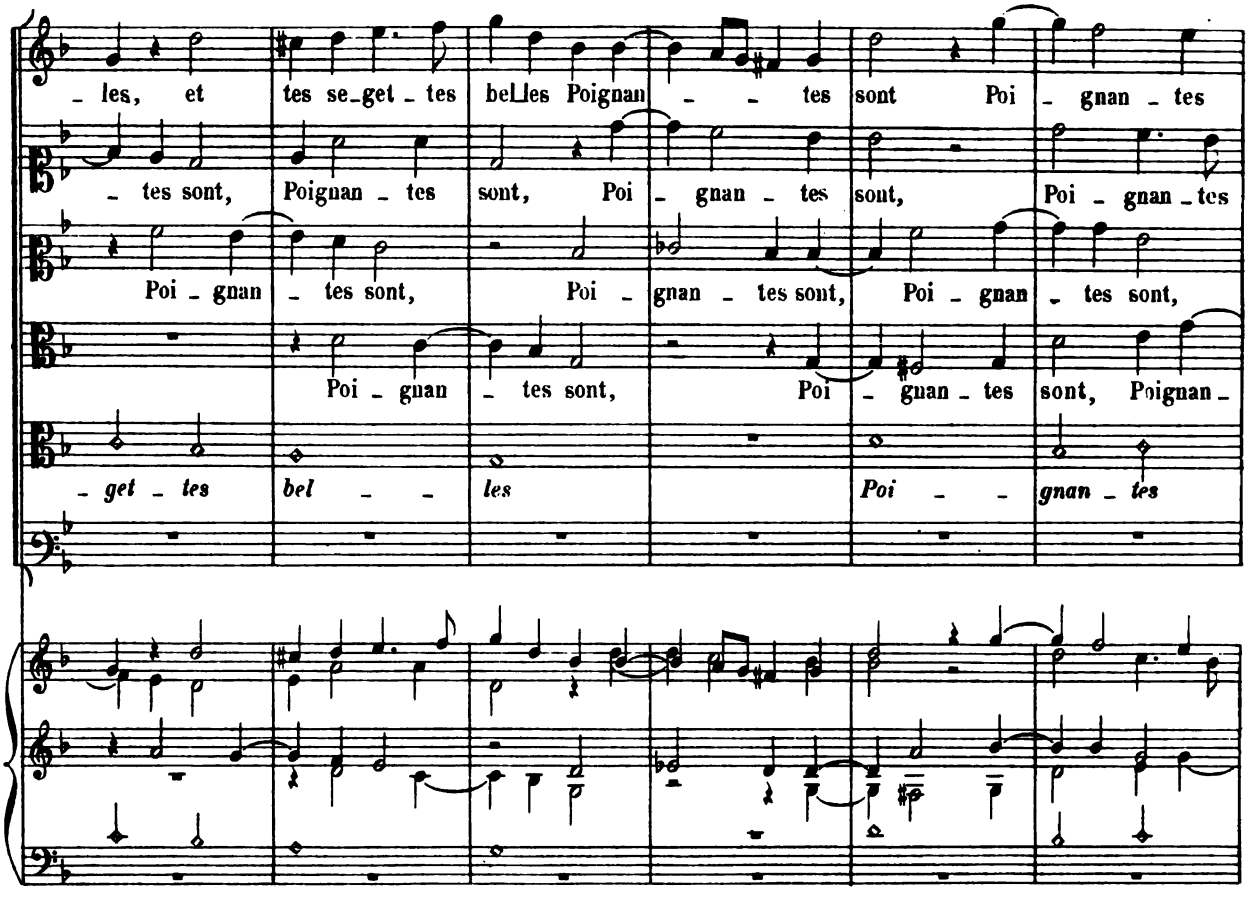
Digitized by Google

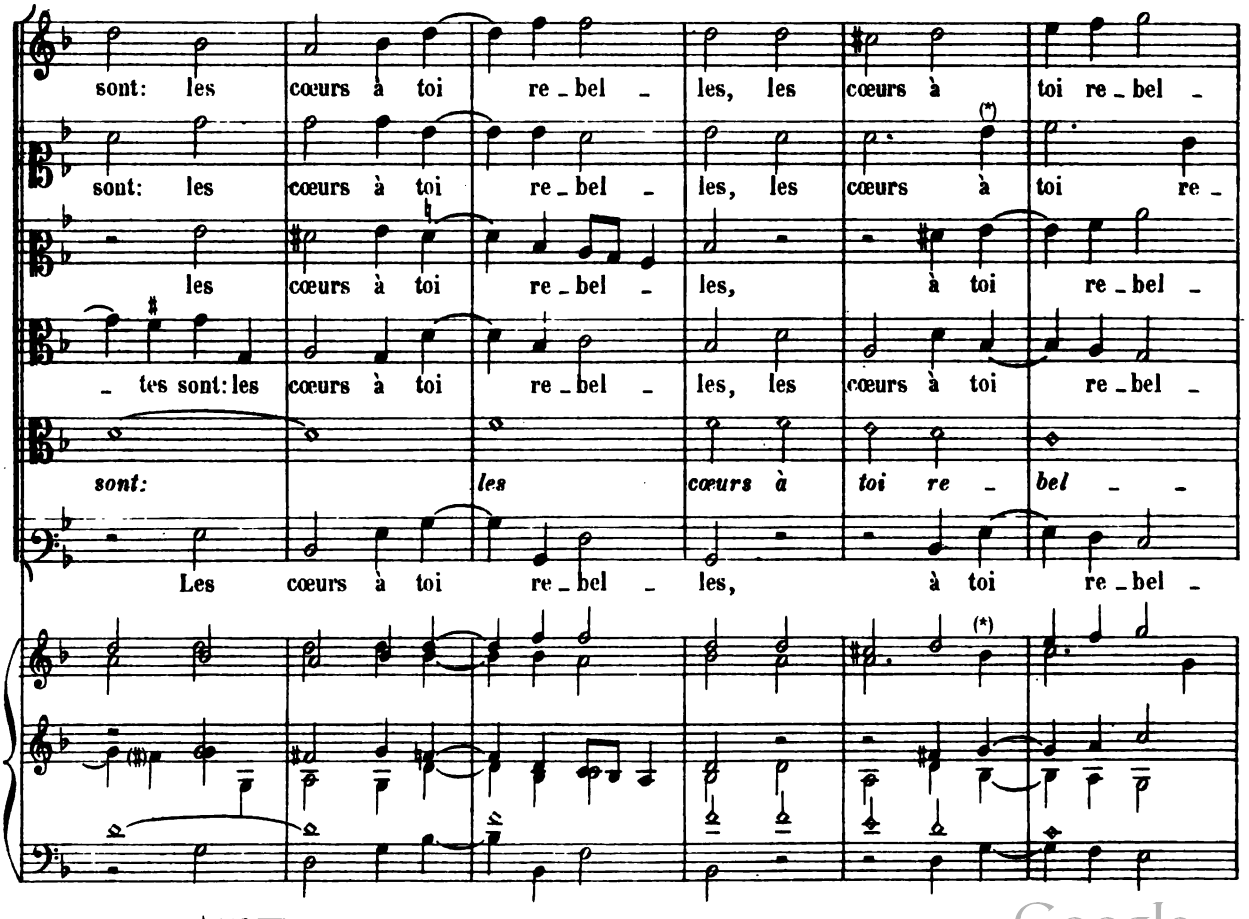
TROISIESME PARTIE, A 6





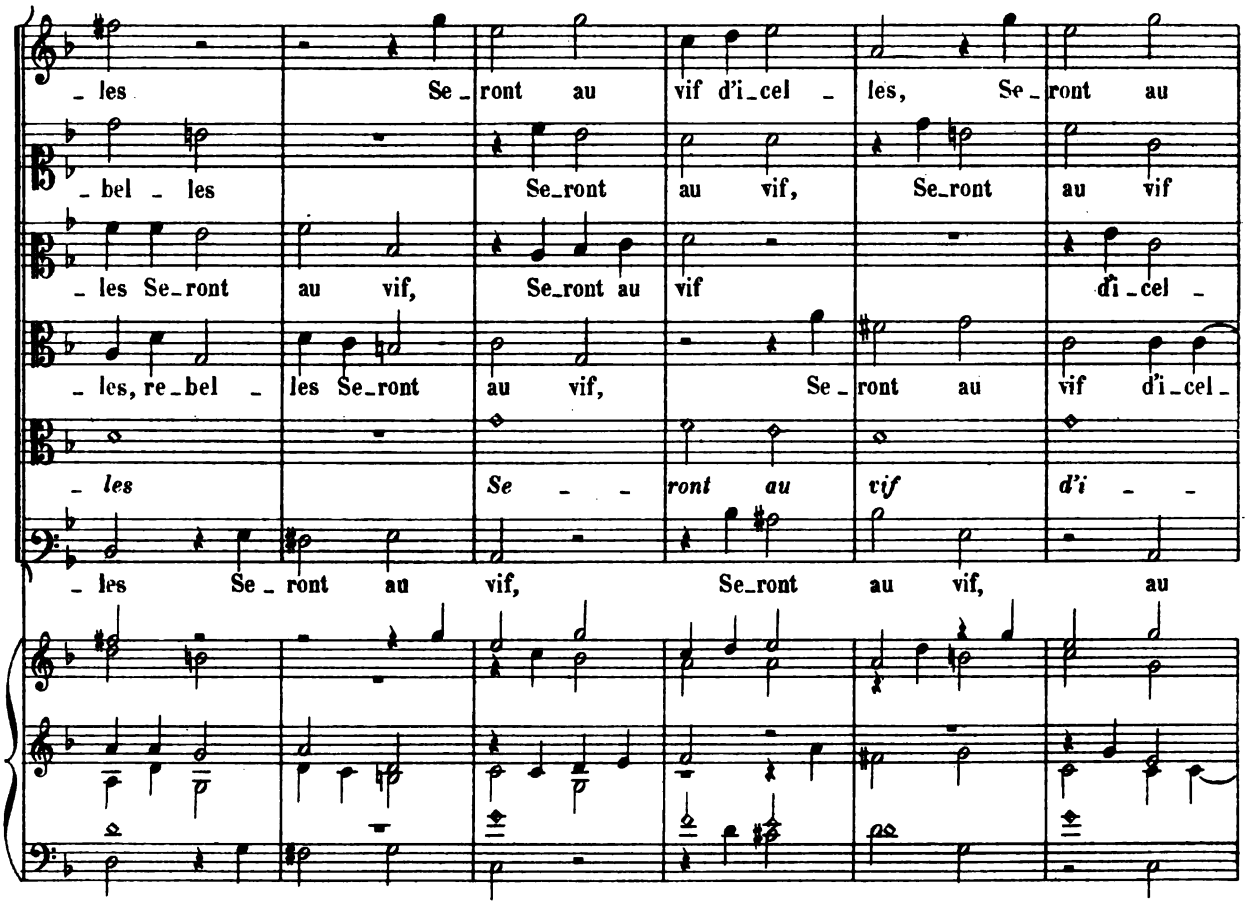
Digitized by Google

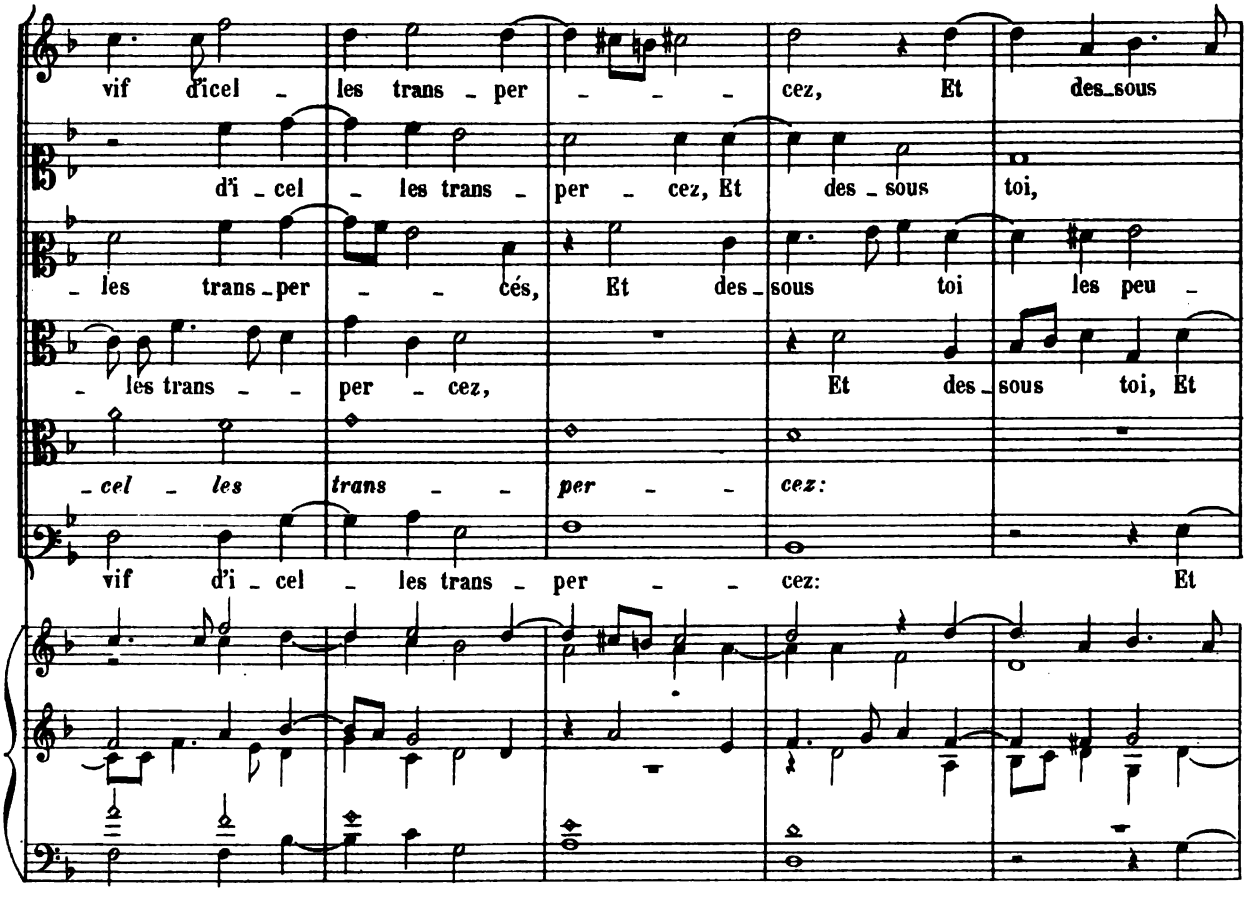




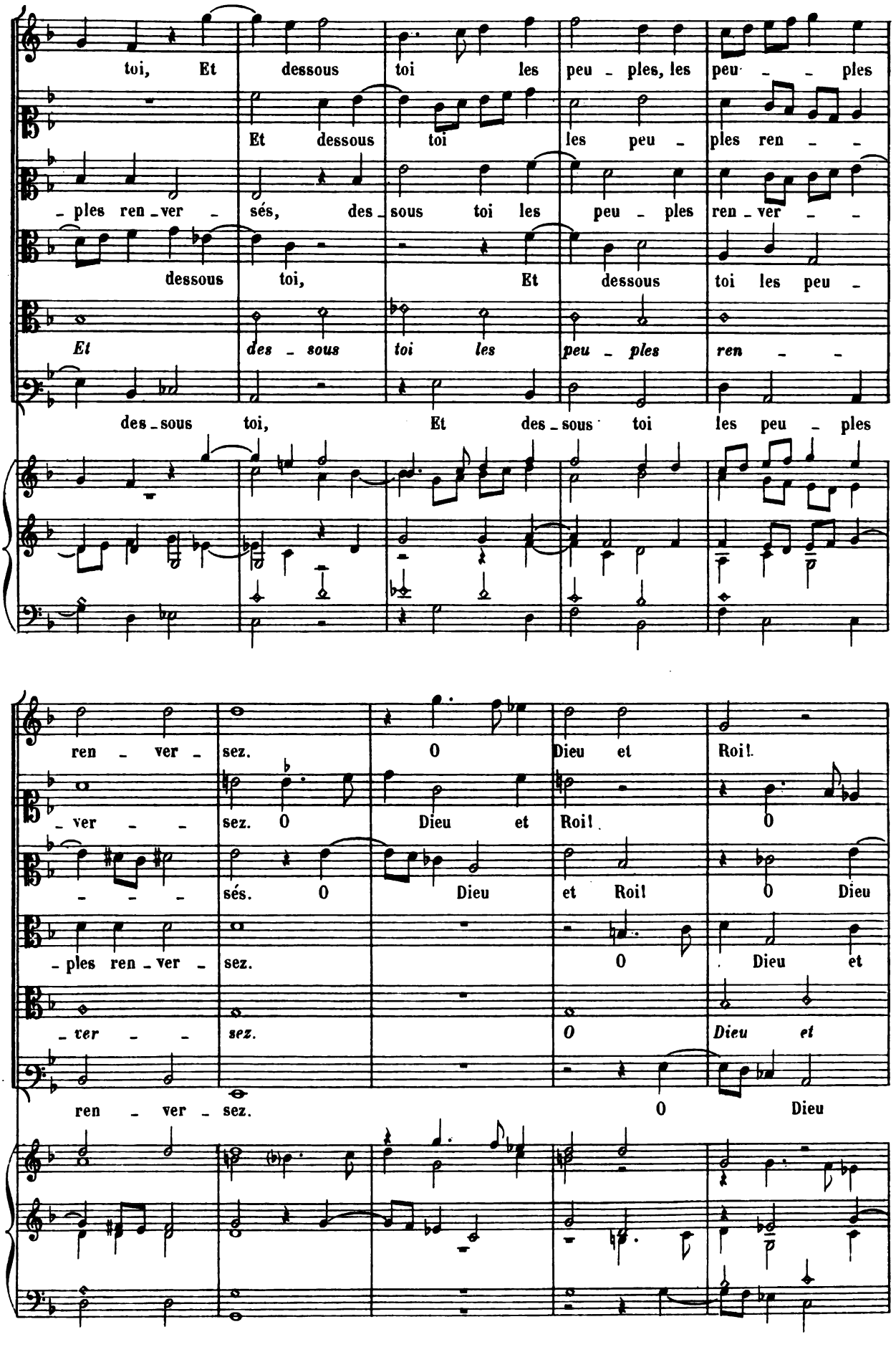
(*) Orig.

Digitized by Google

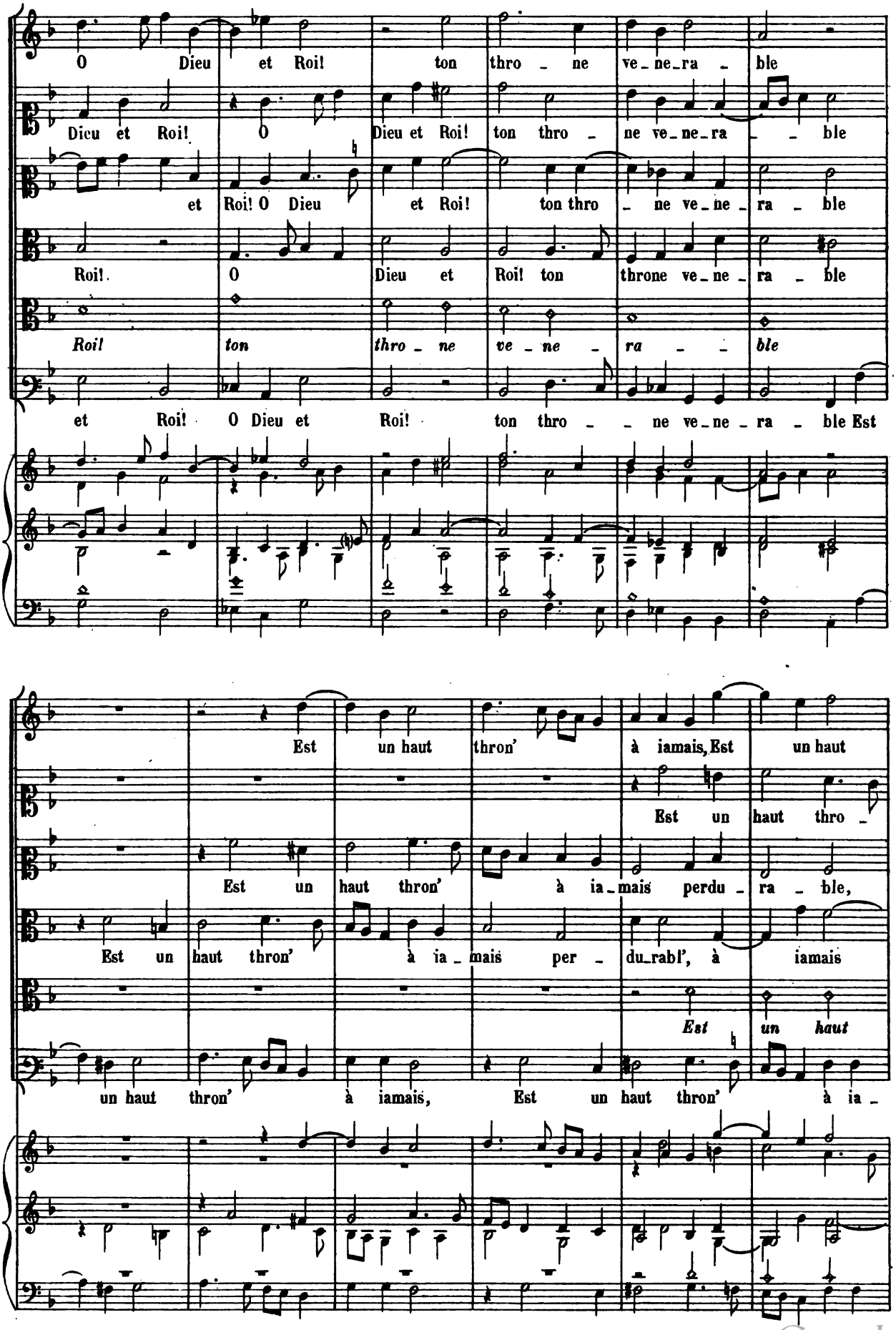




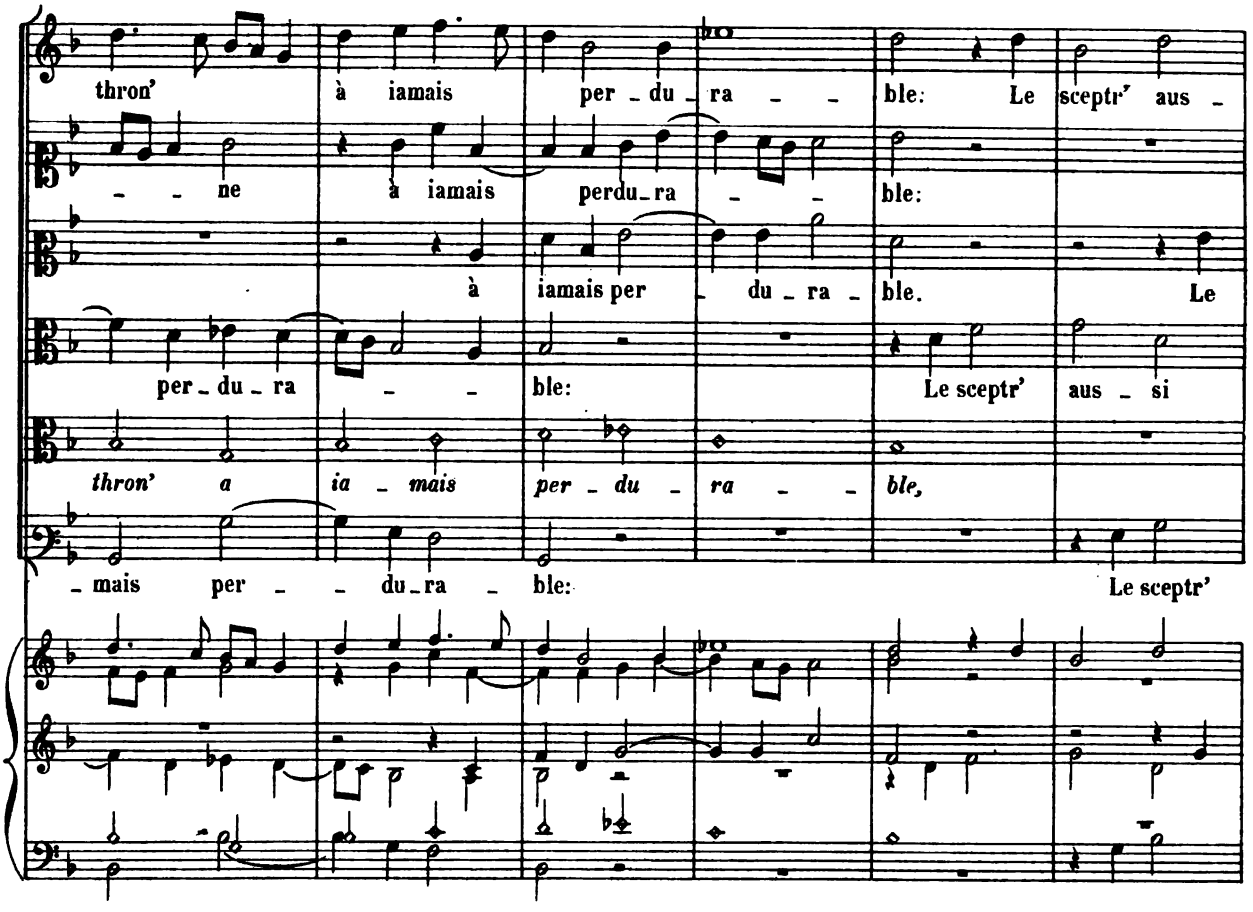
Digitized by Google

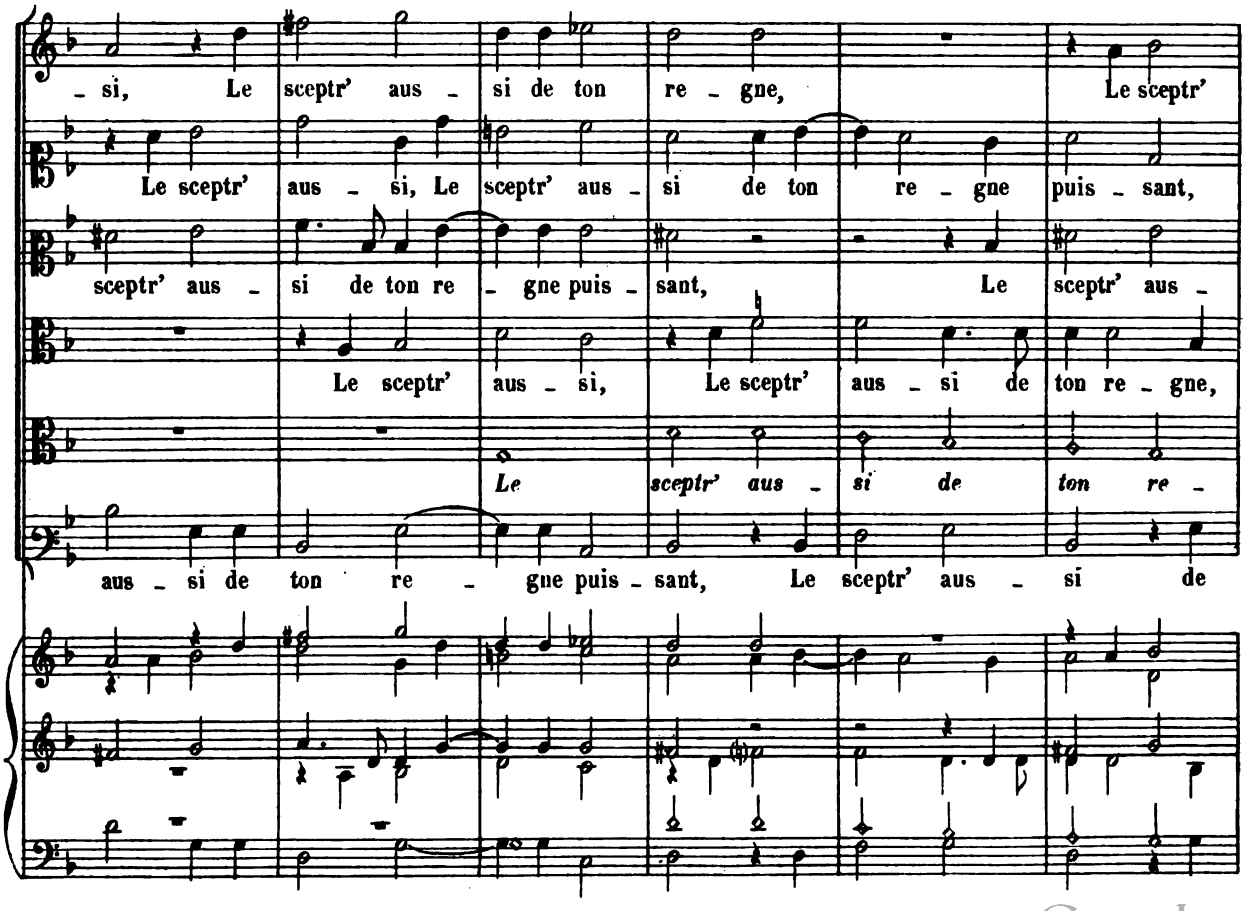


Digitized by Google

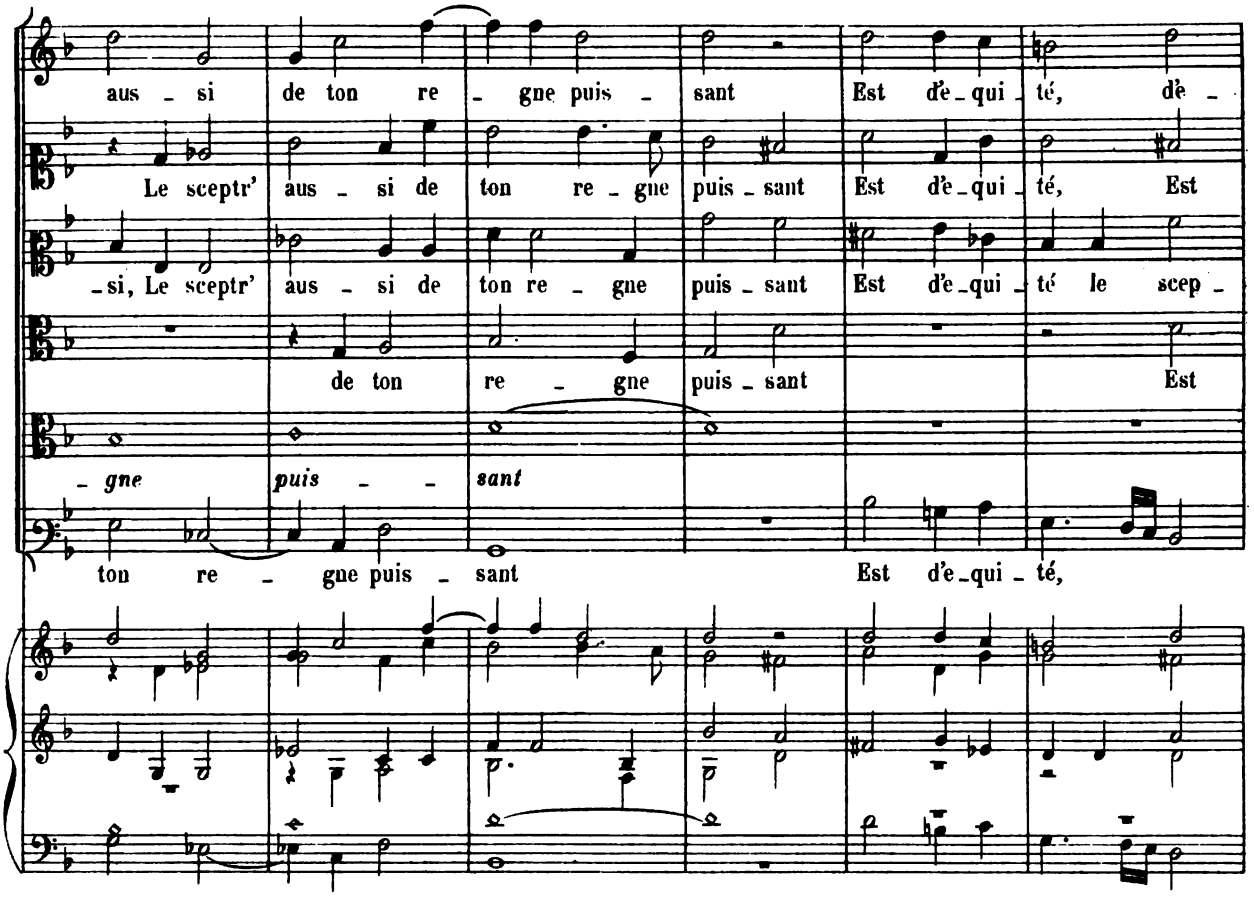


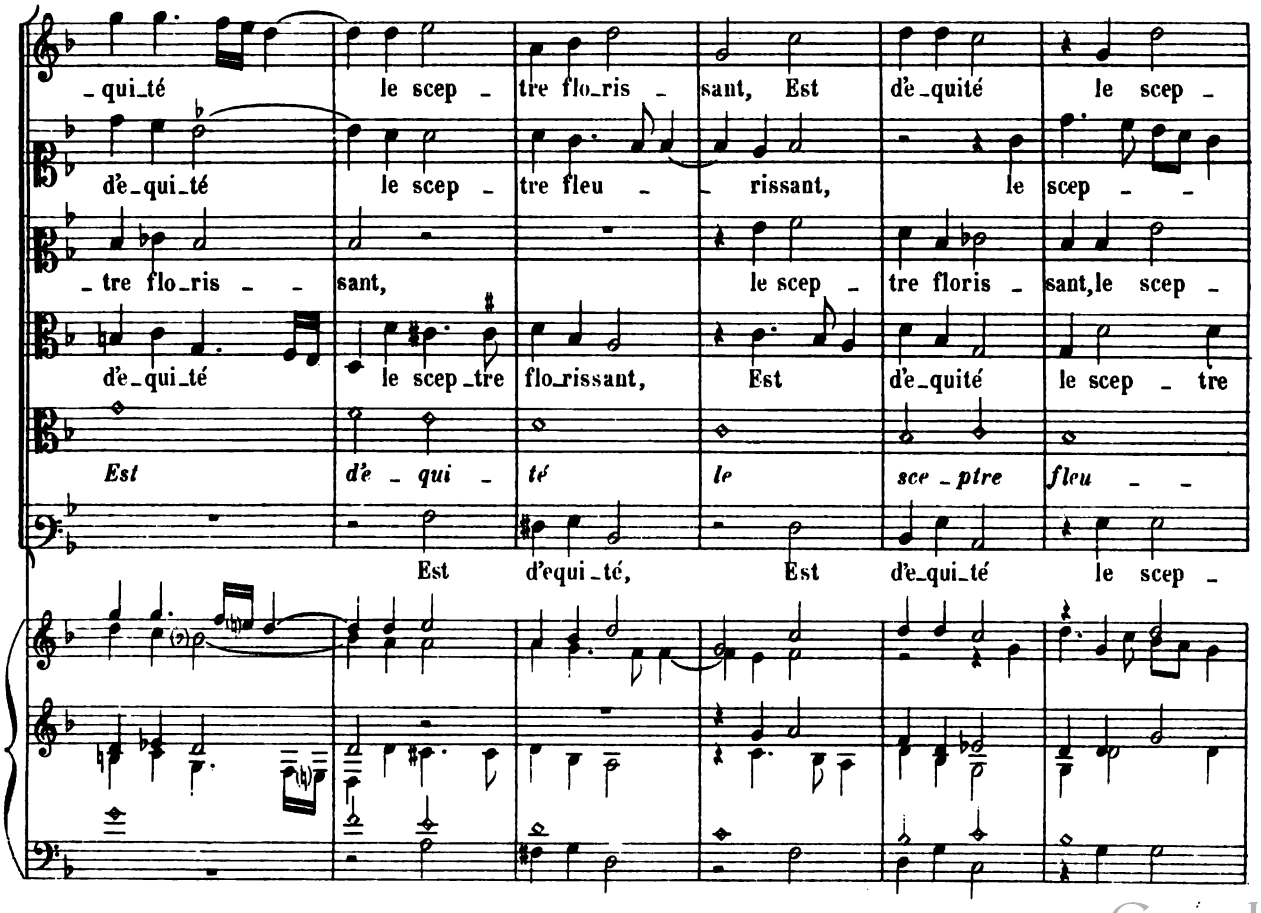
Digitized by Google



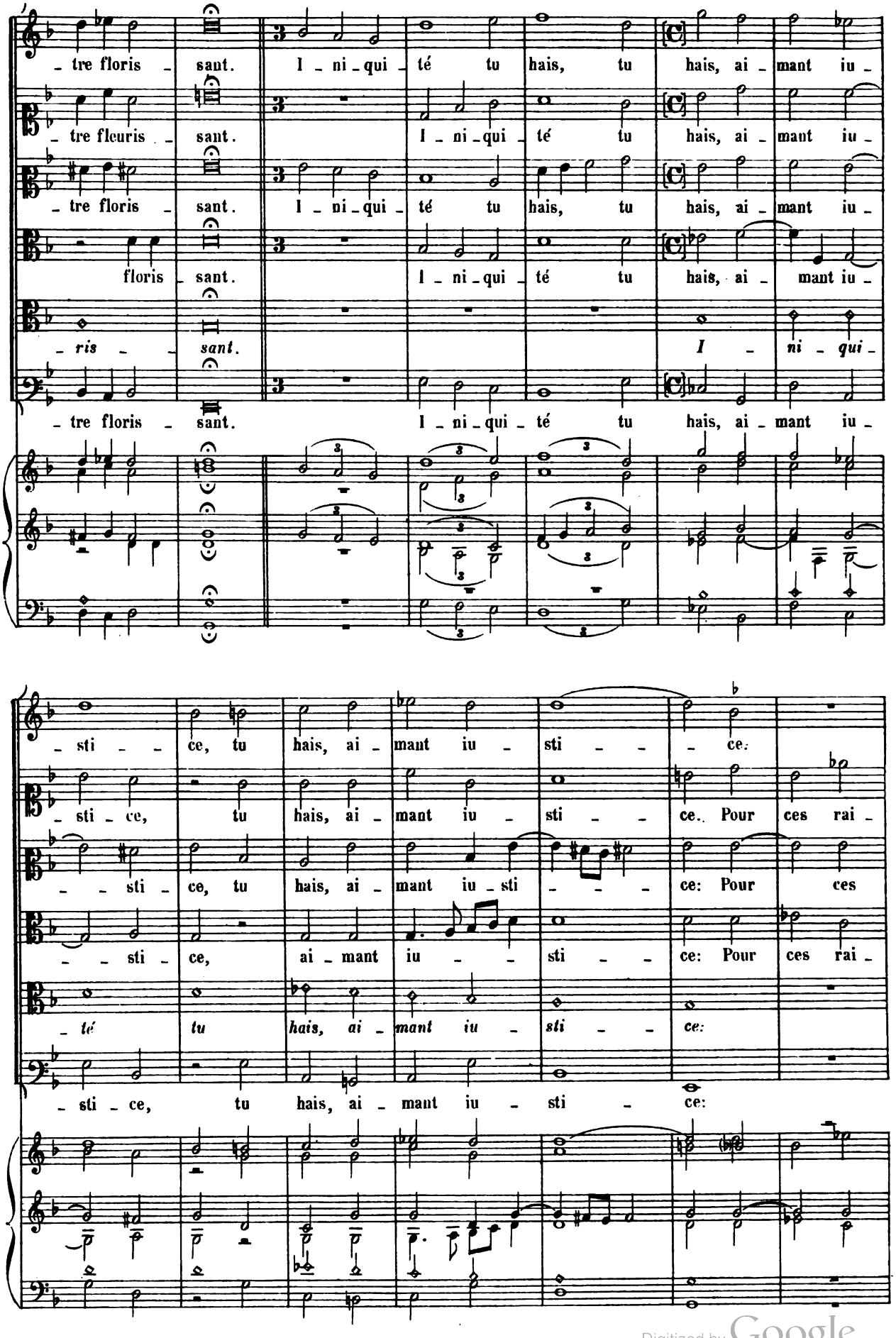


Digitized by Google

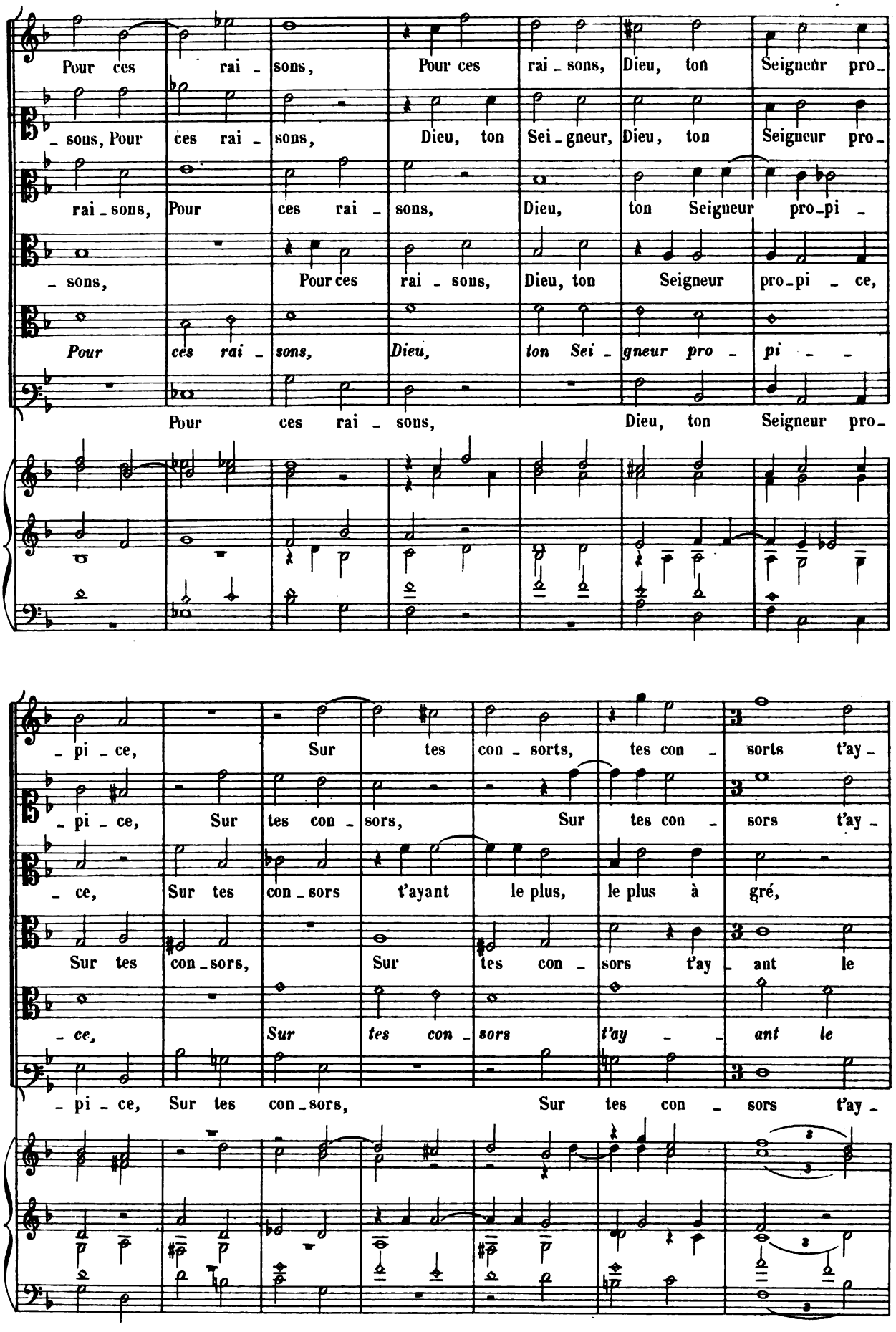




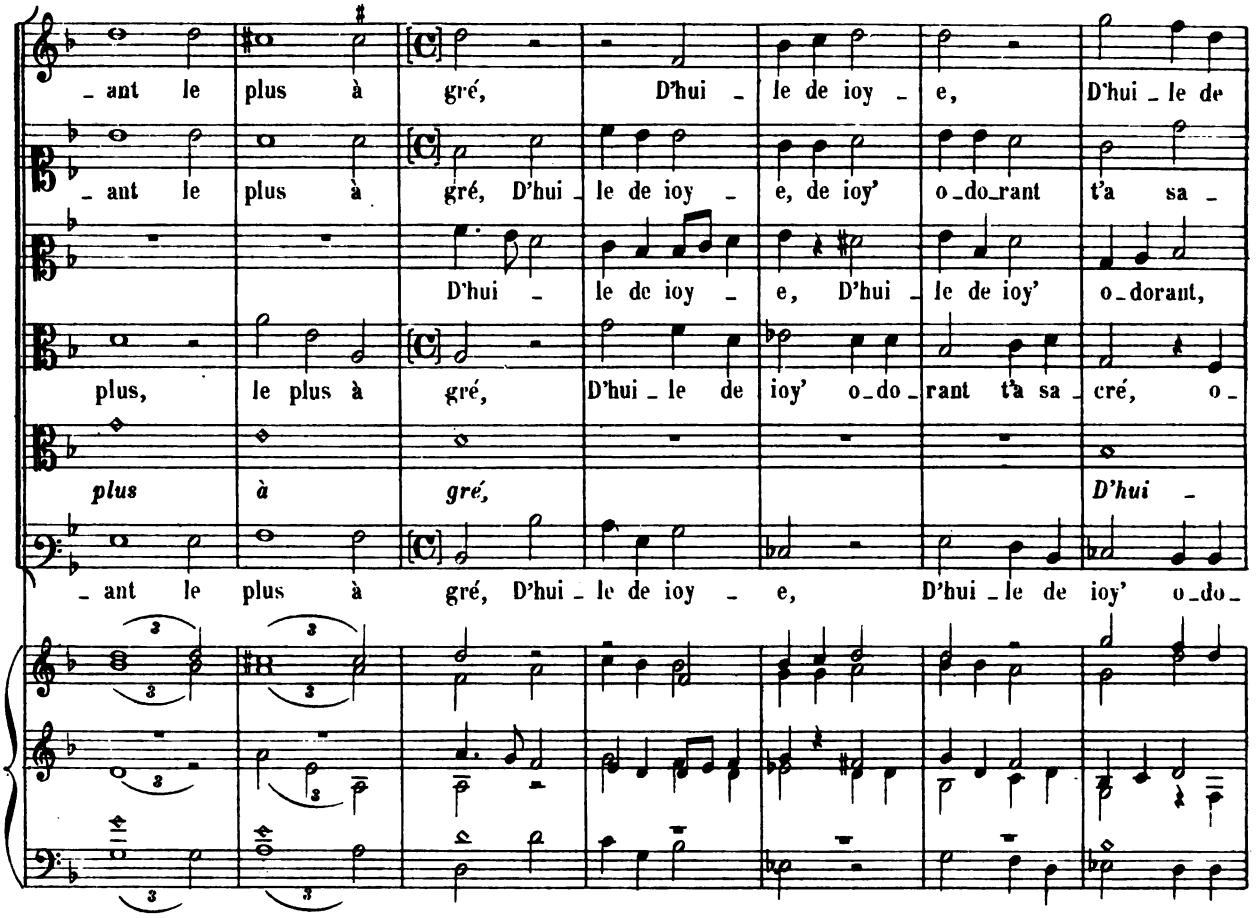
Digitized by Google

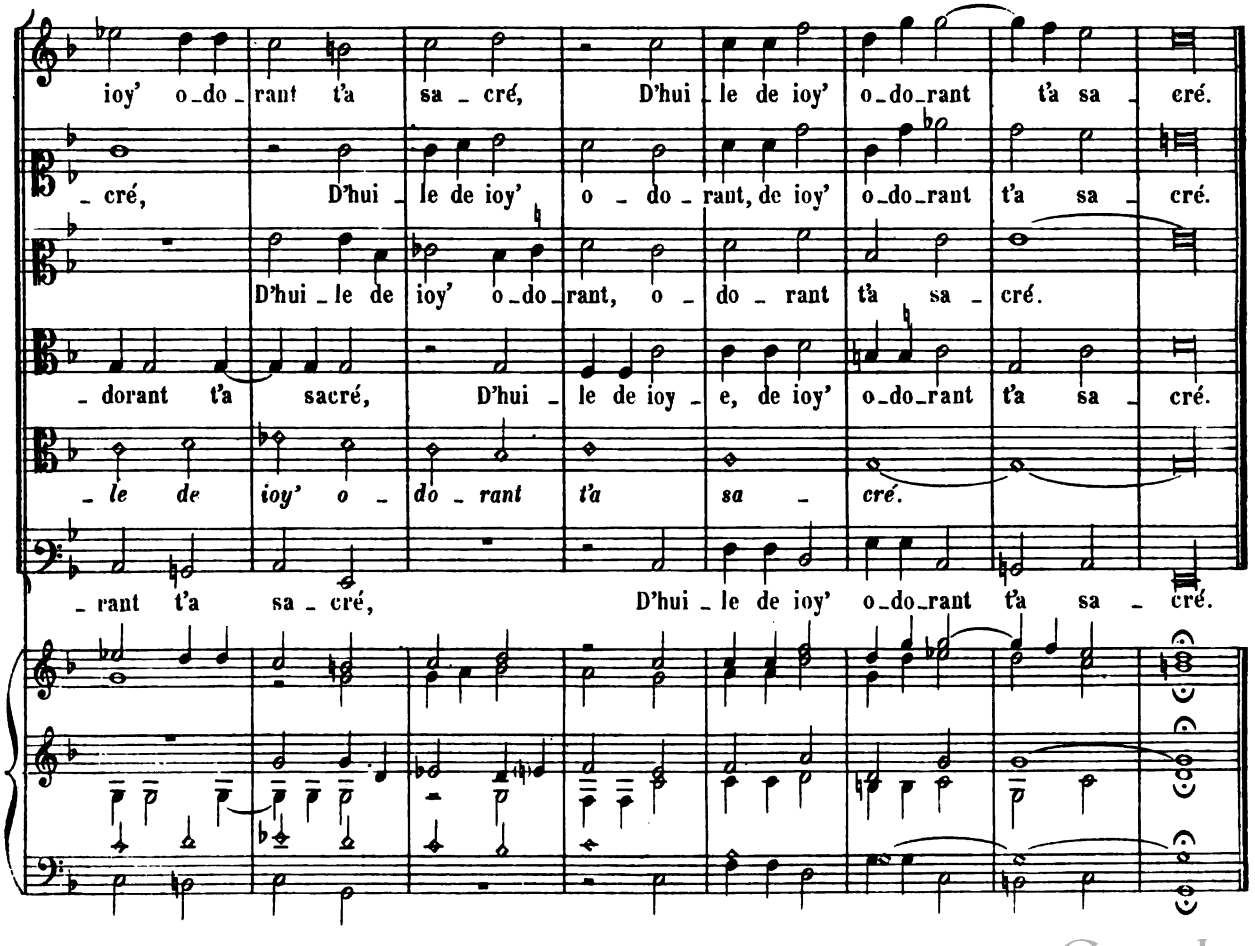


Digitized by Google



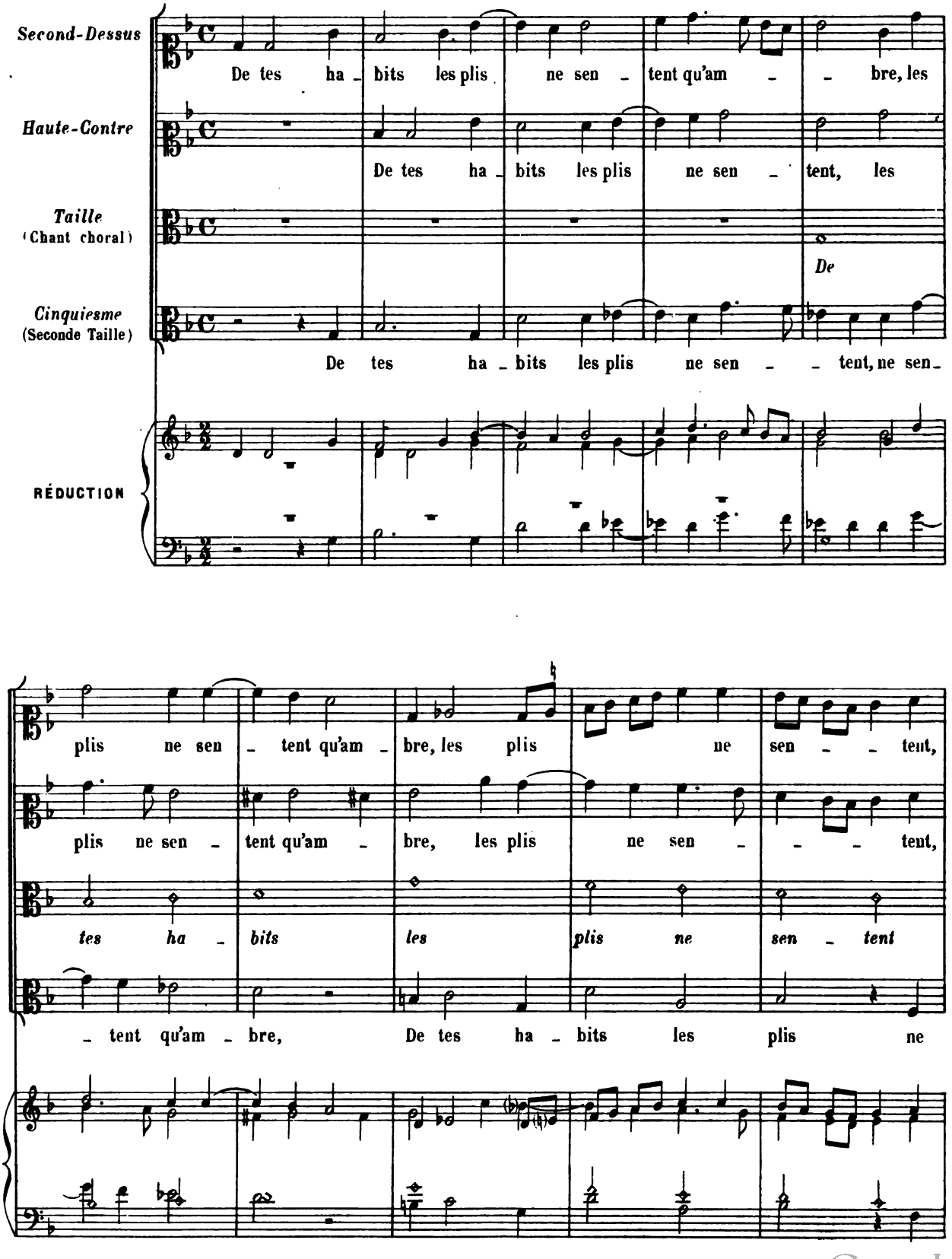
Digitized by Google



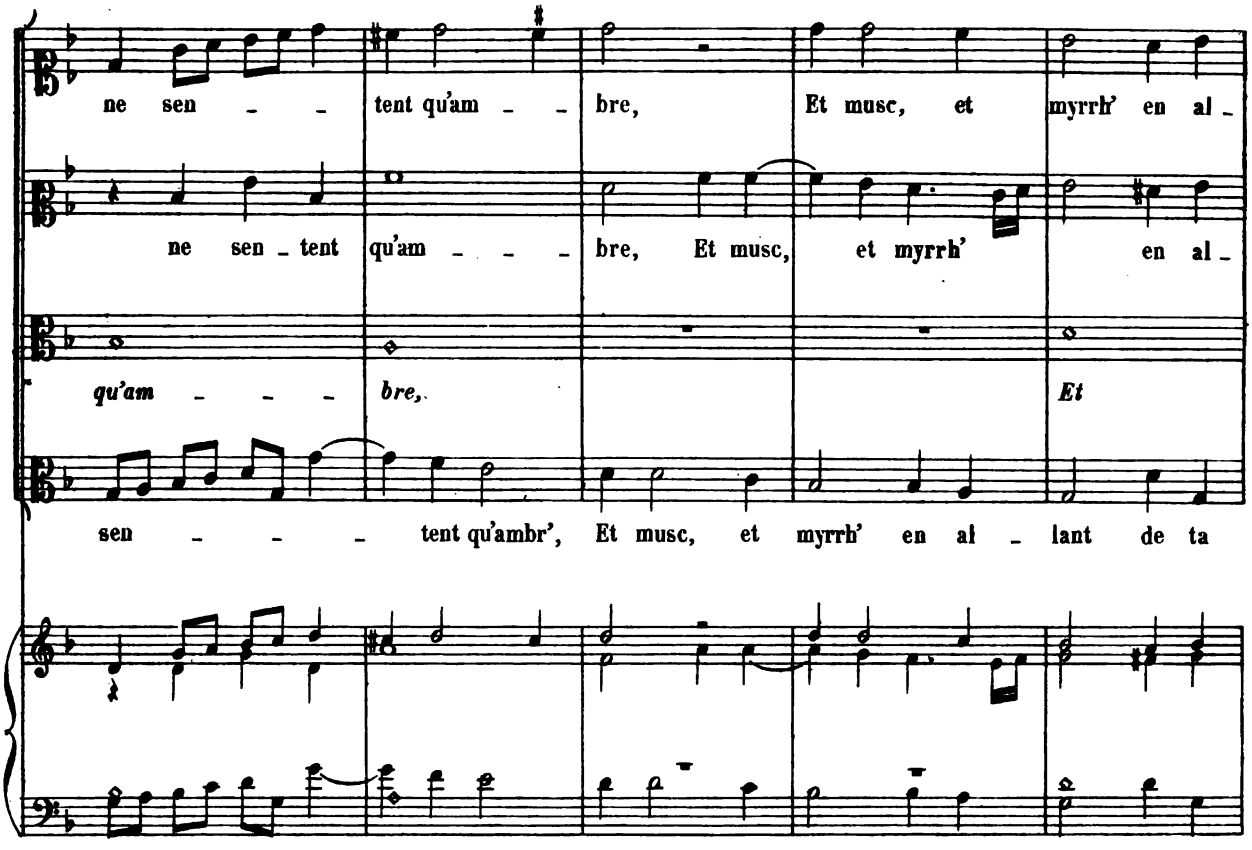


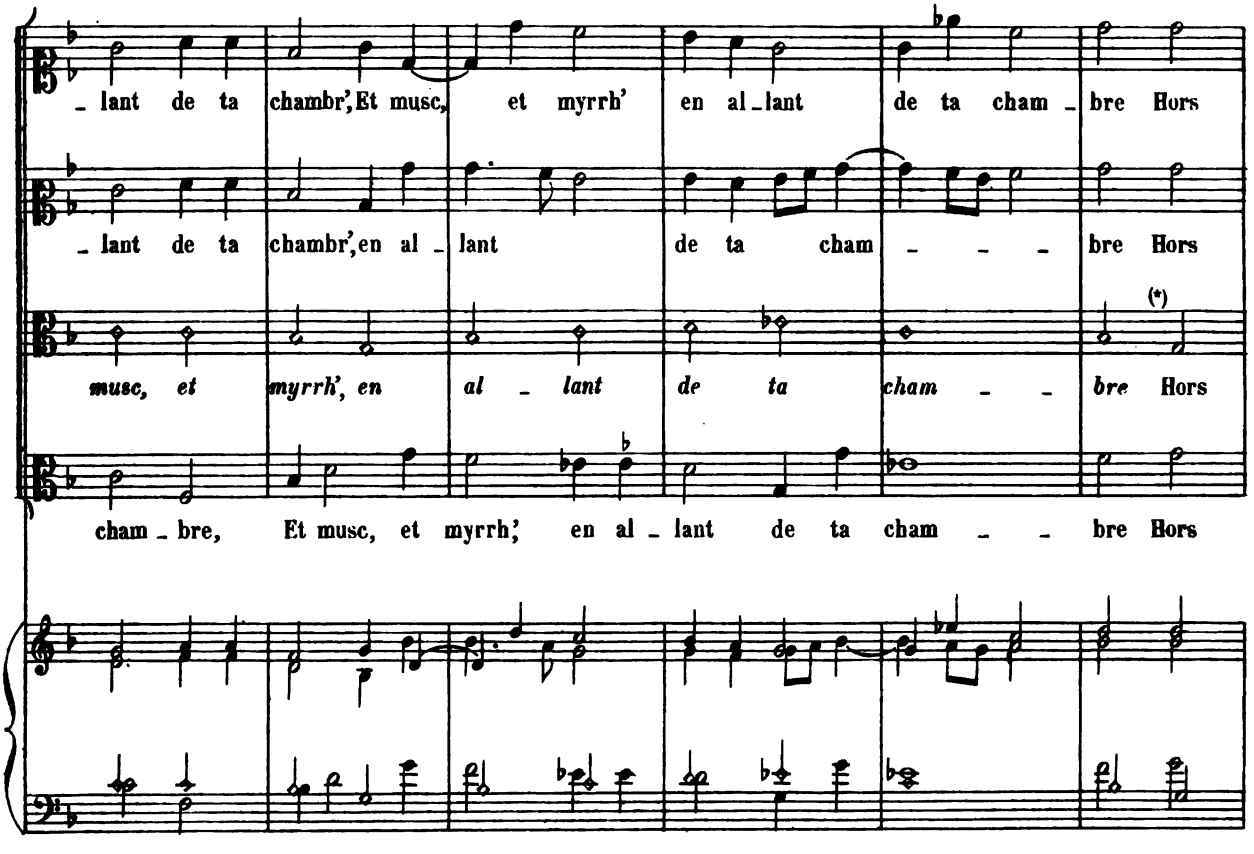
Digitized by Google

QUATRIESME PARTIE, A 4



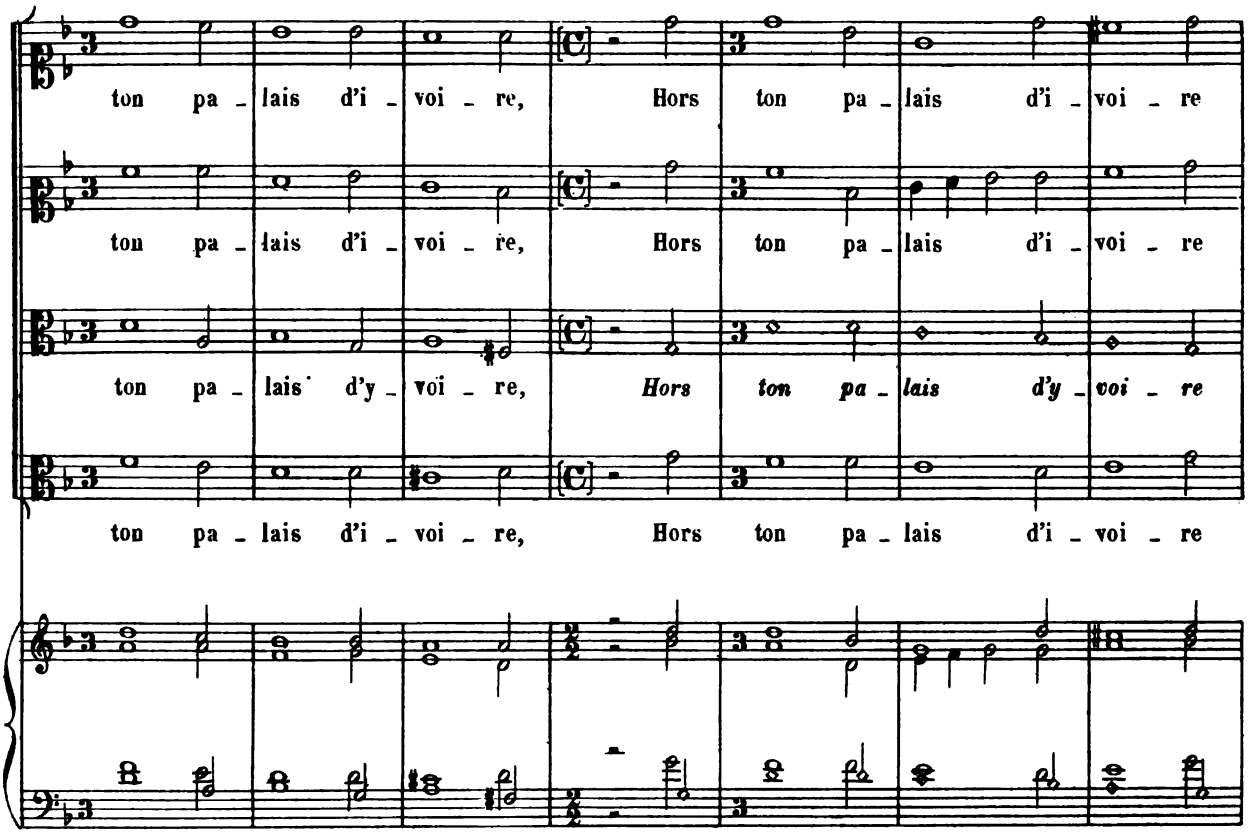
Digitized by Google

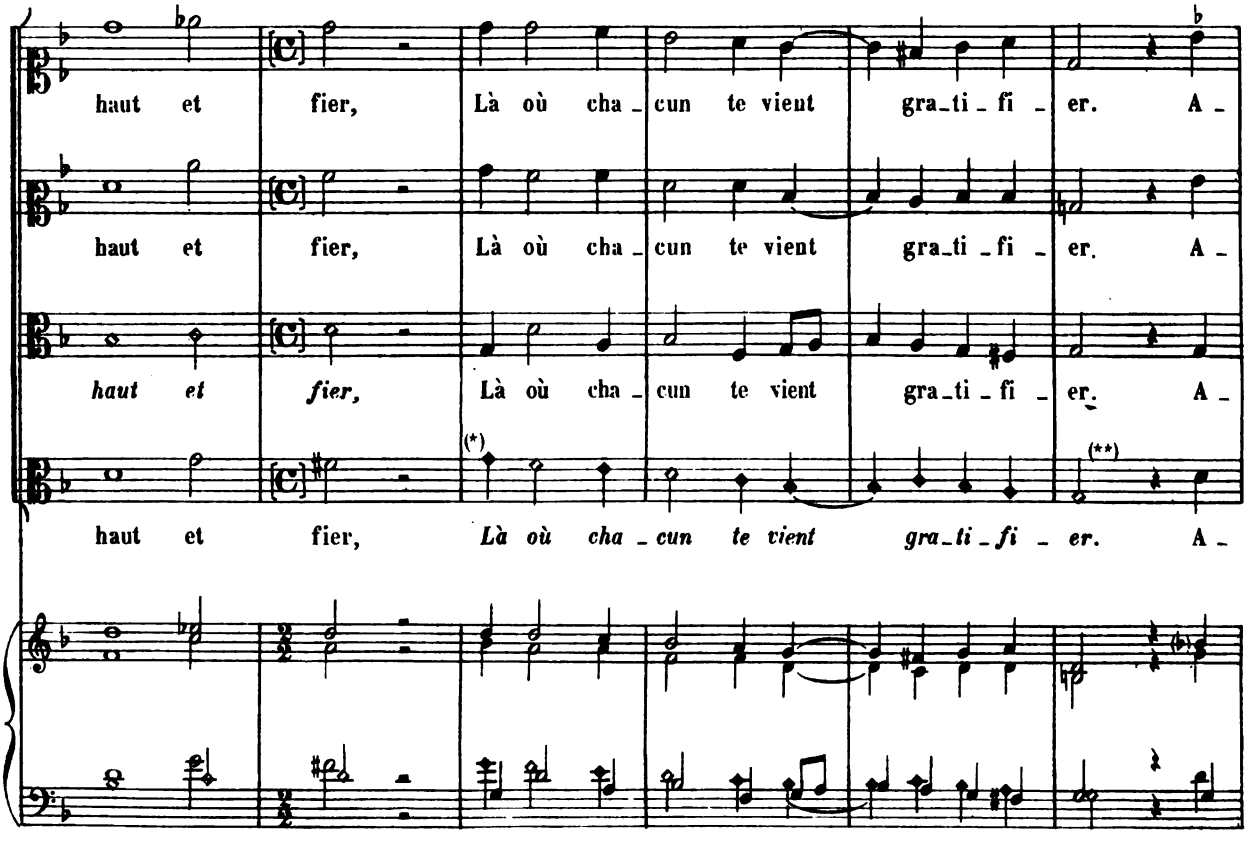




(*) Jusqu'au [C], interruption du Chant choral.

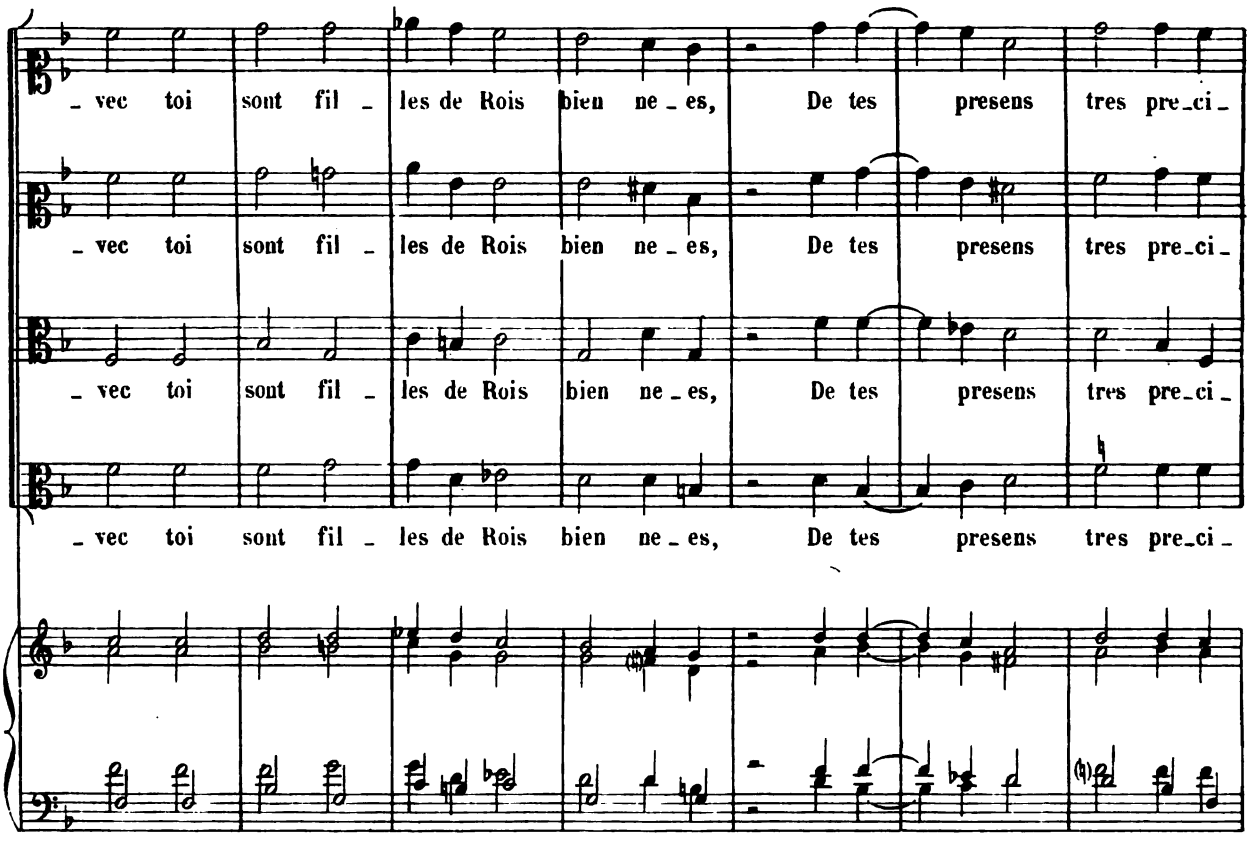
Digitized by Google

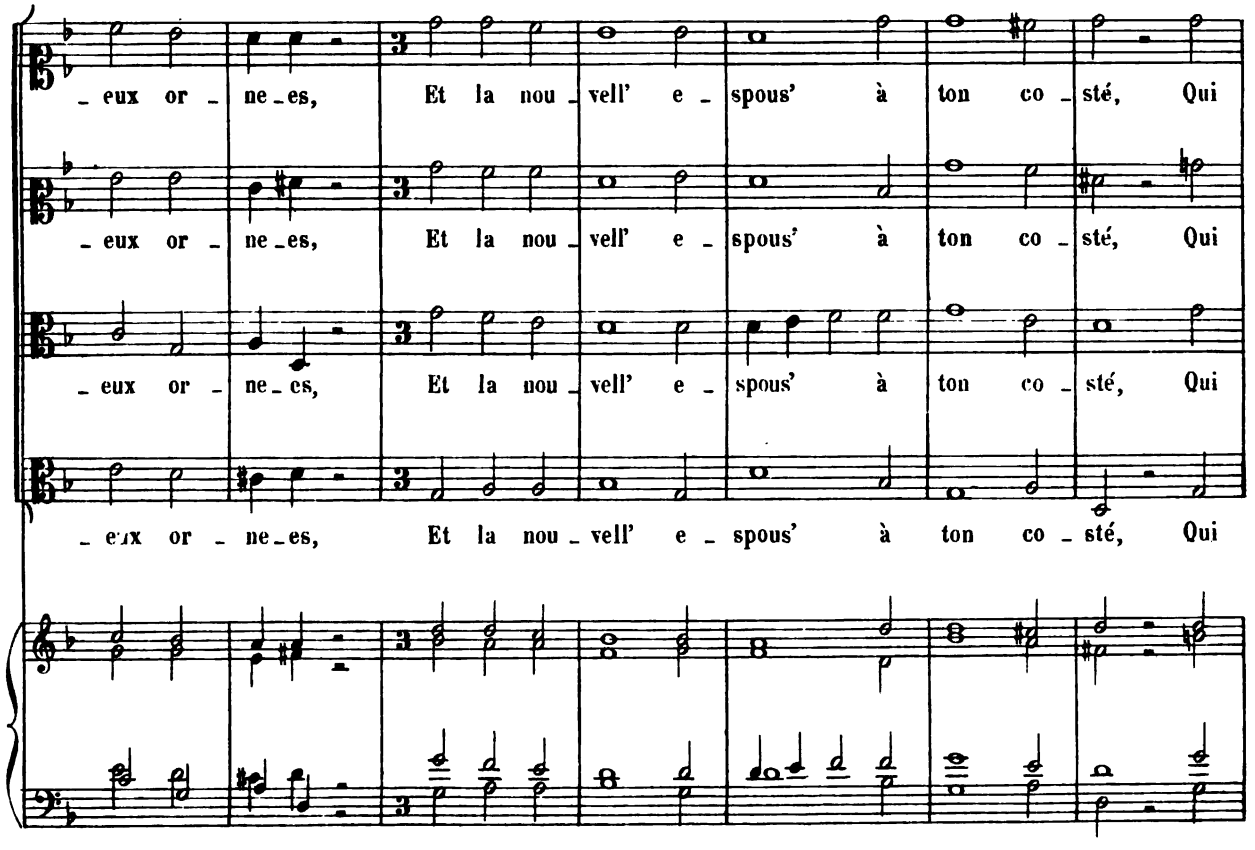




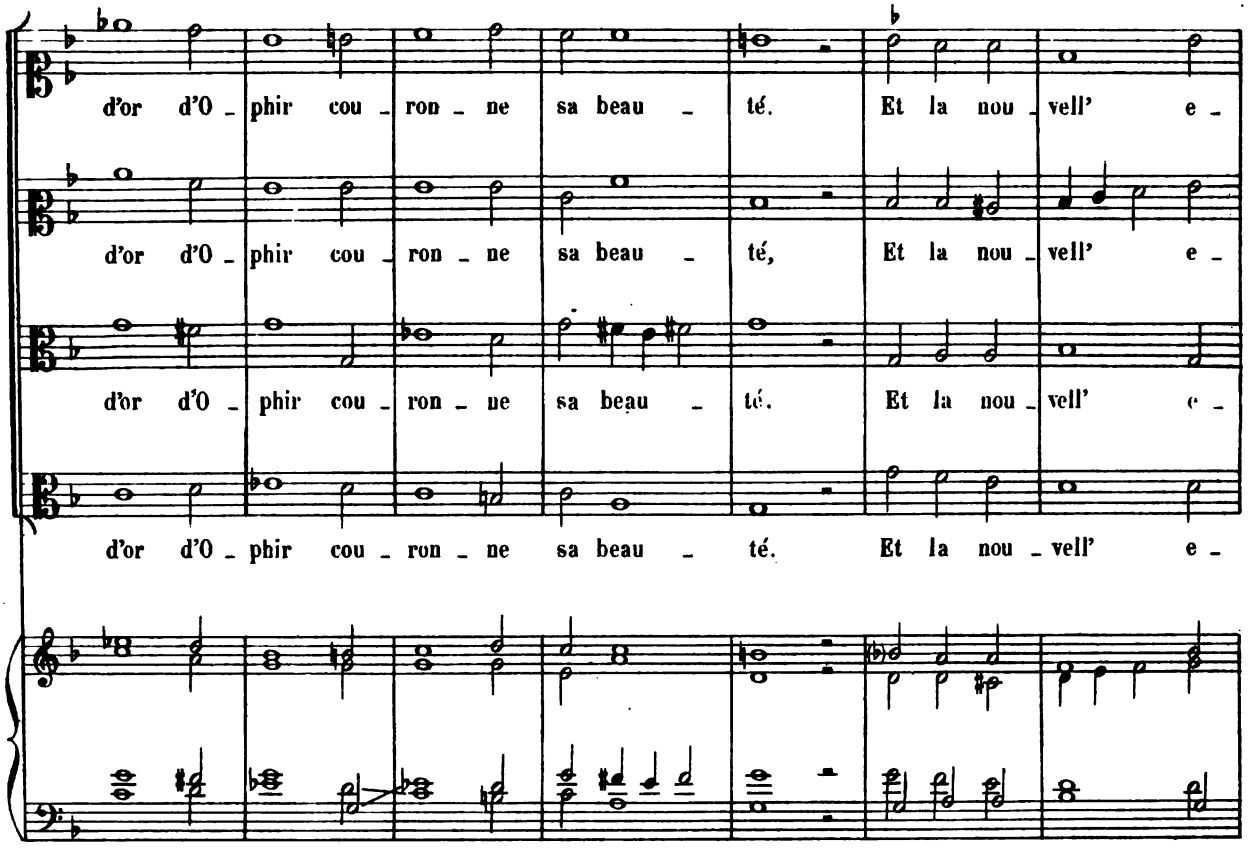
(*) à (**), fin du Chant choral.

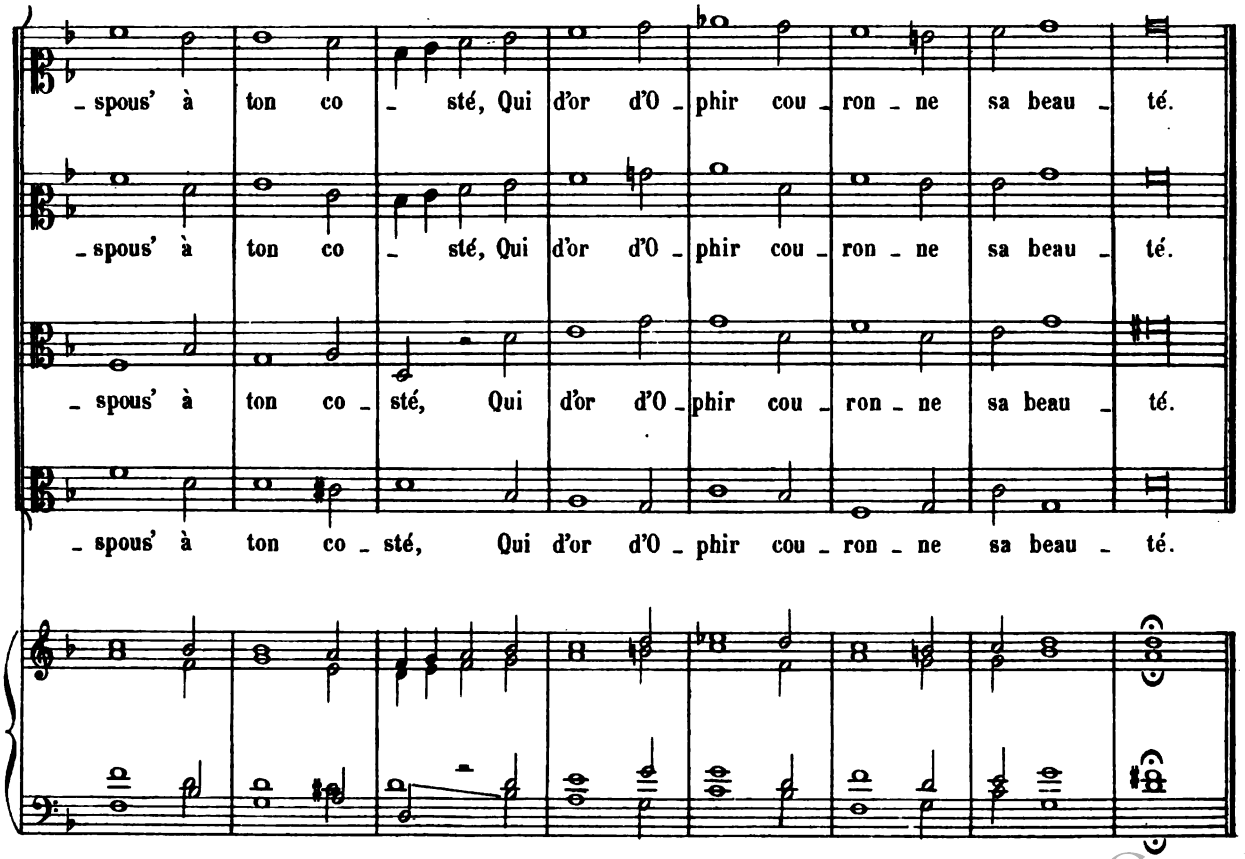
Digitized by Google





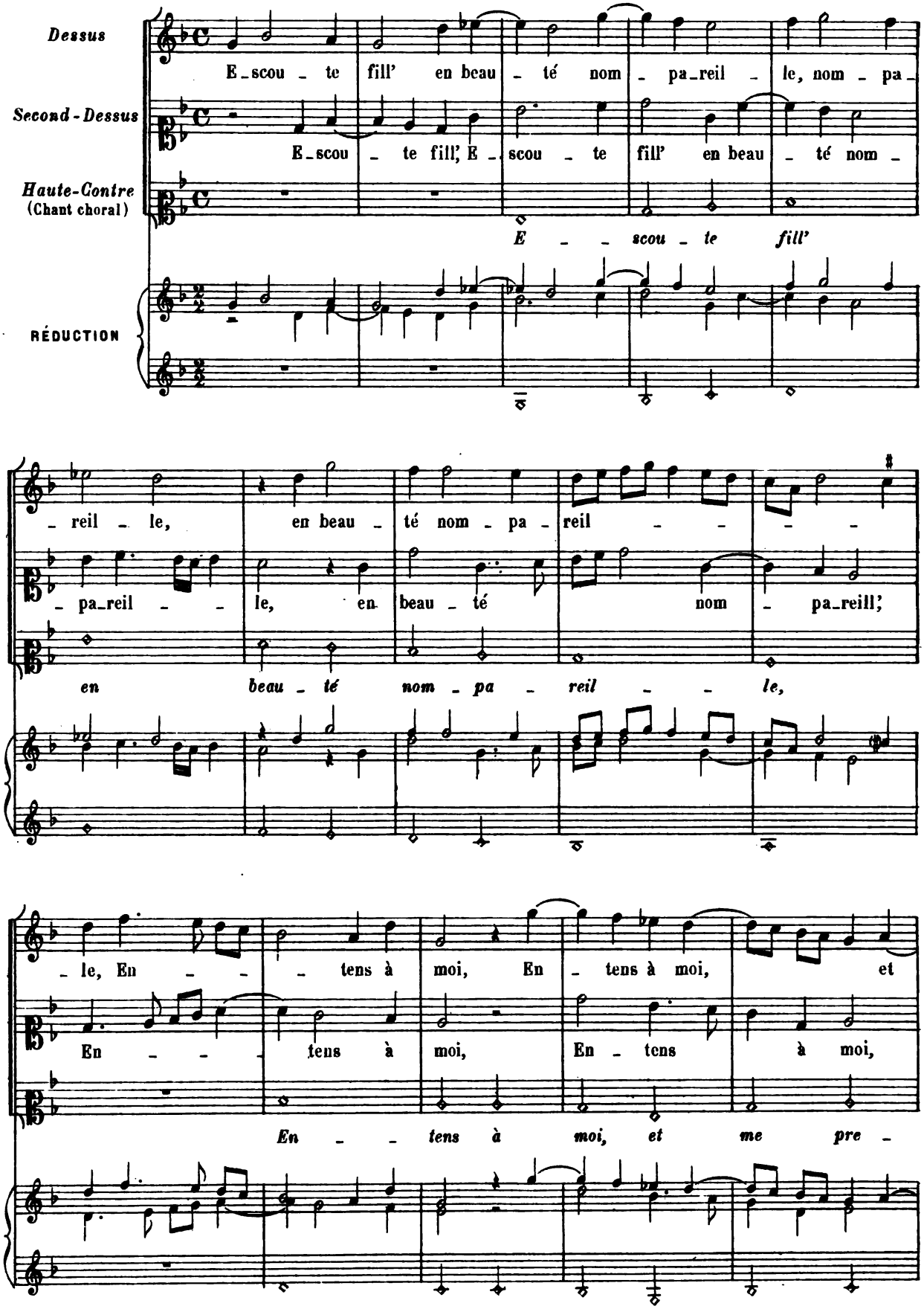
Digitized by Google



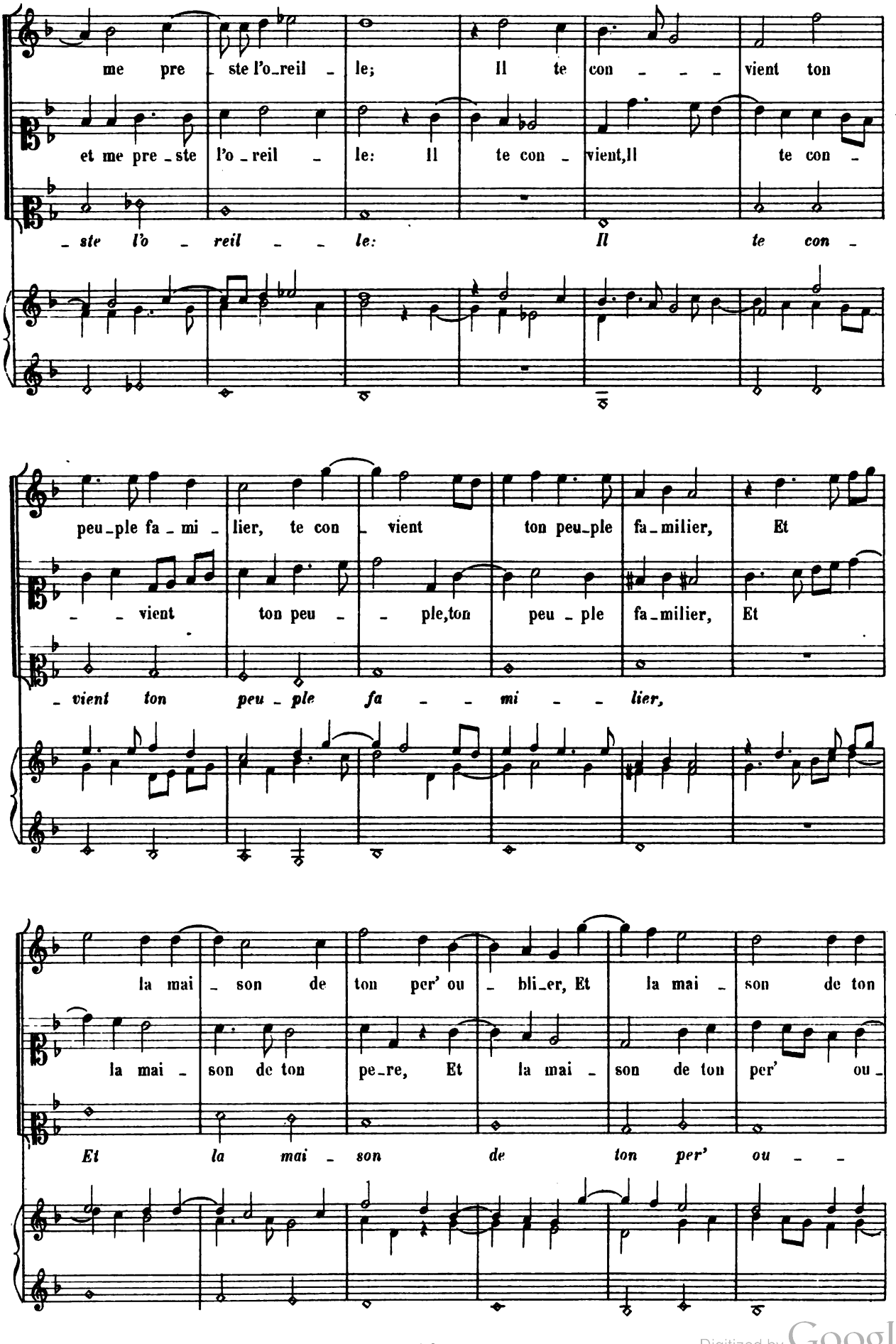


Digitized by Google

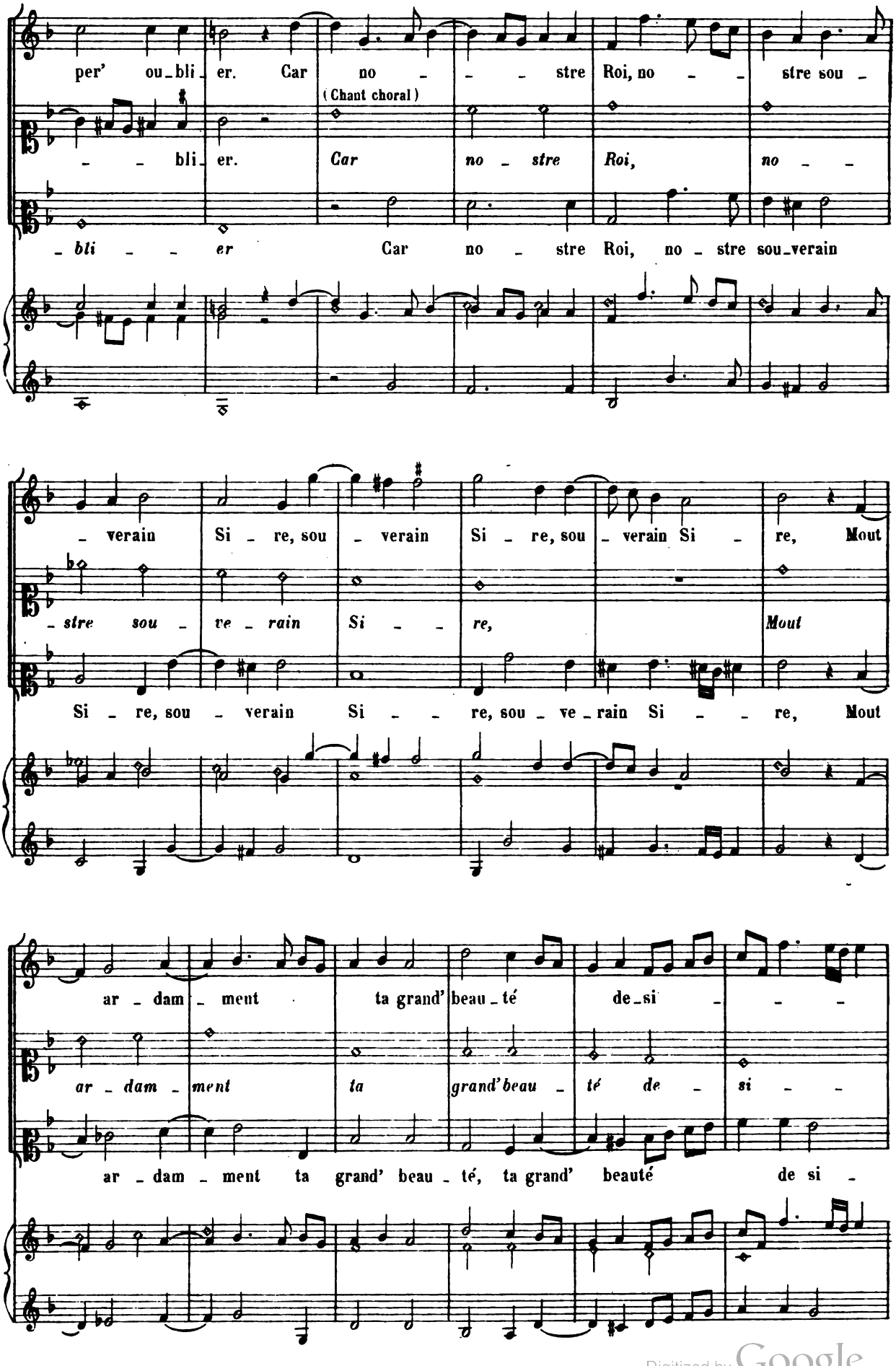
CINQUIESME PARTIE, A 3



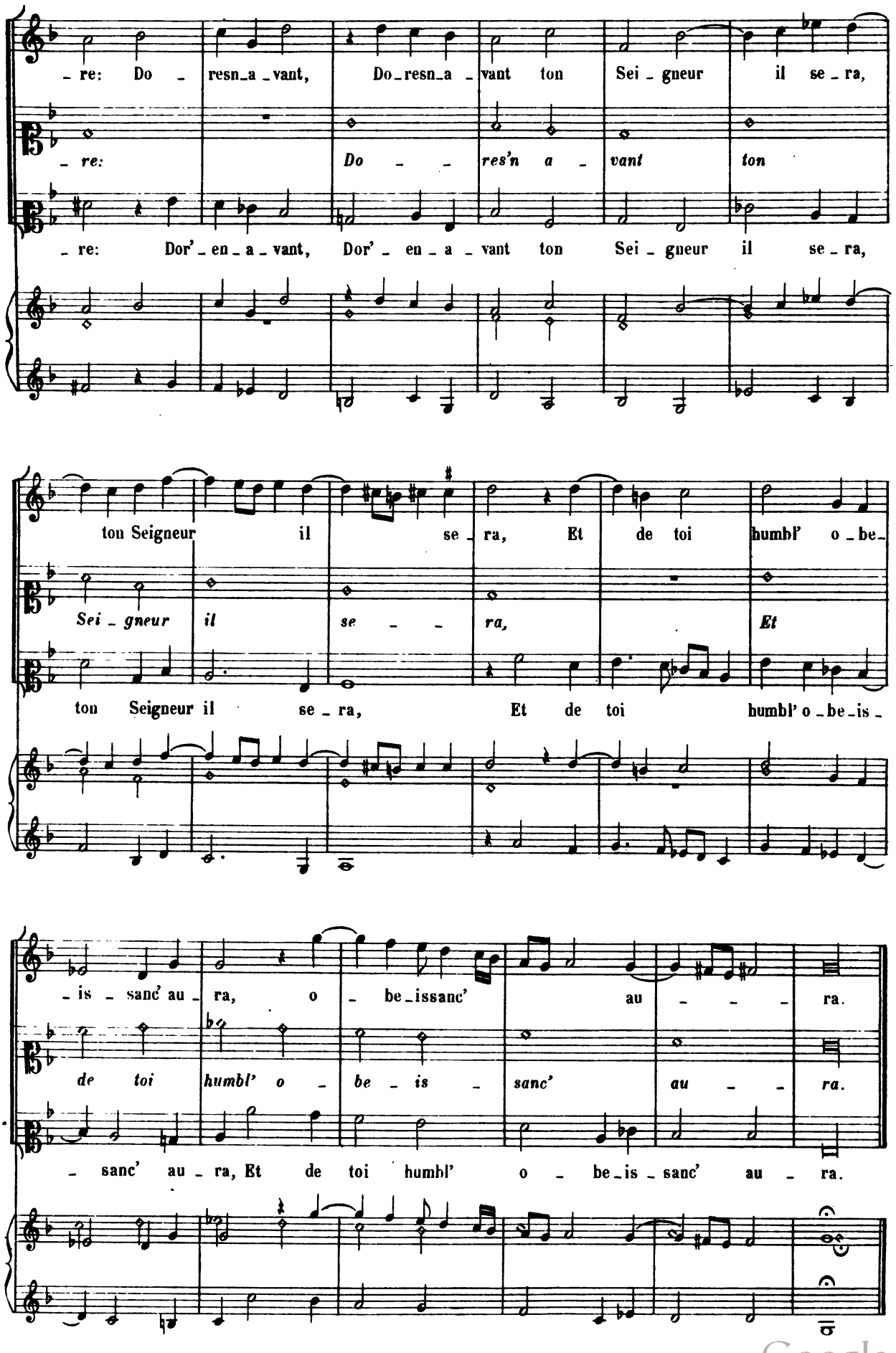
Digitized by Google



Digitized by Google

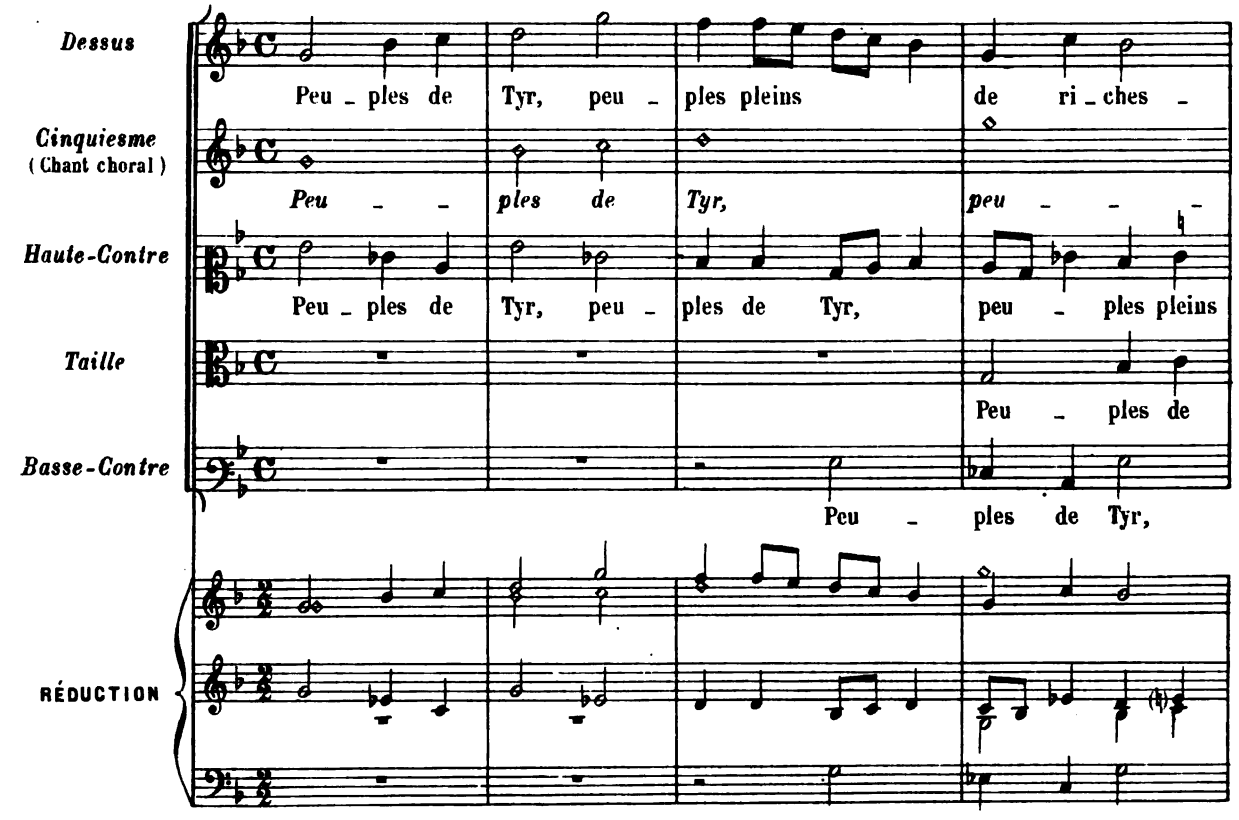


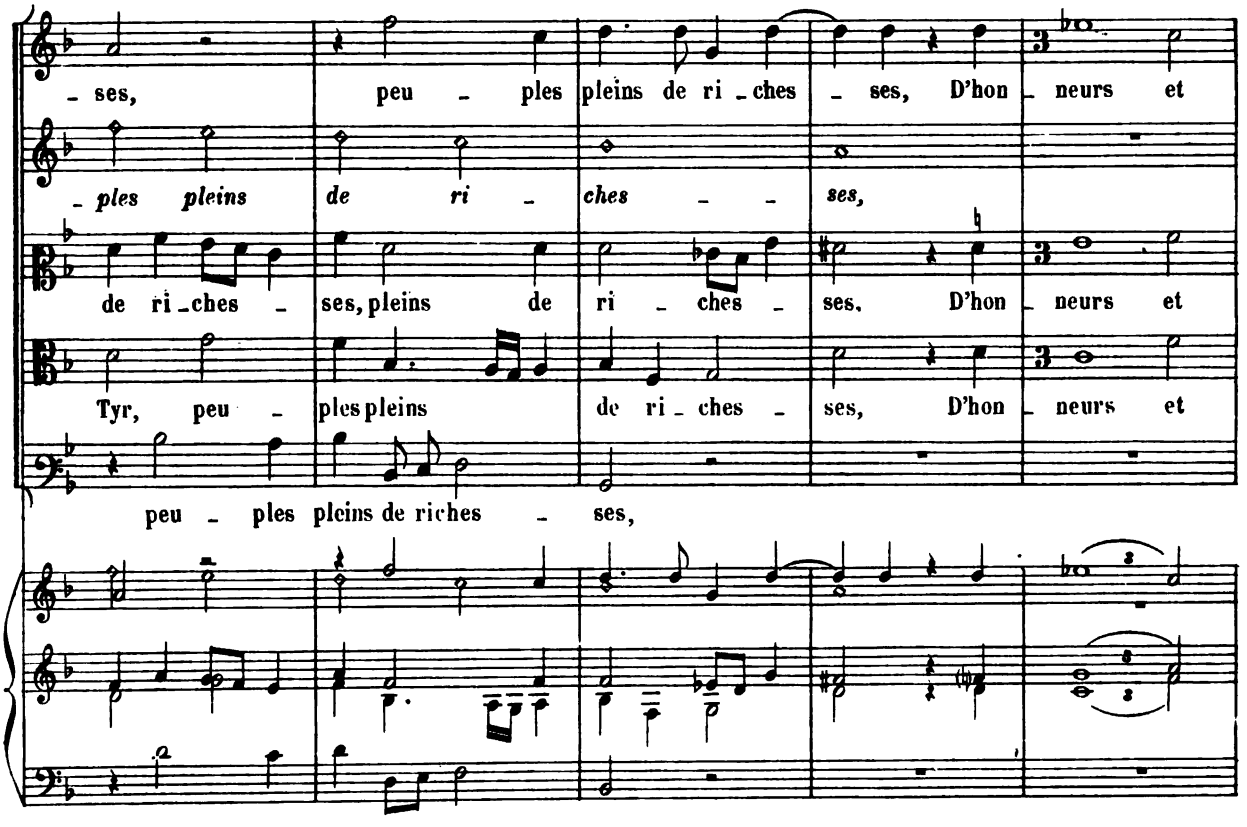
Digitized by Google



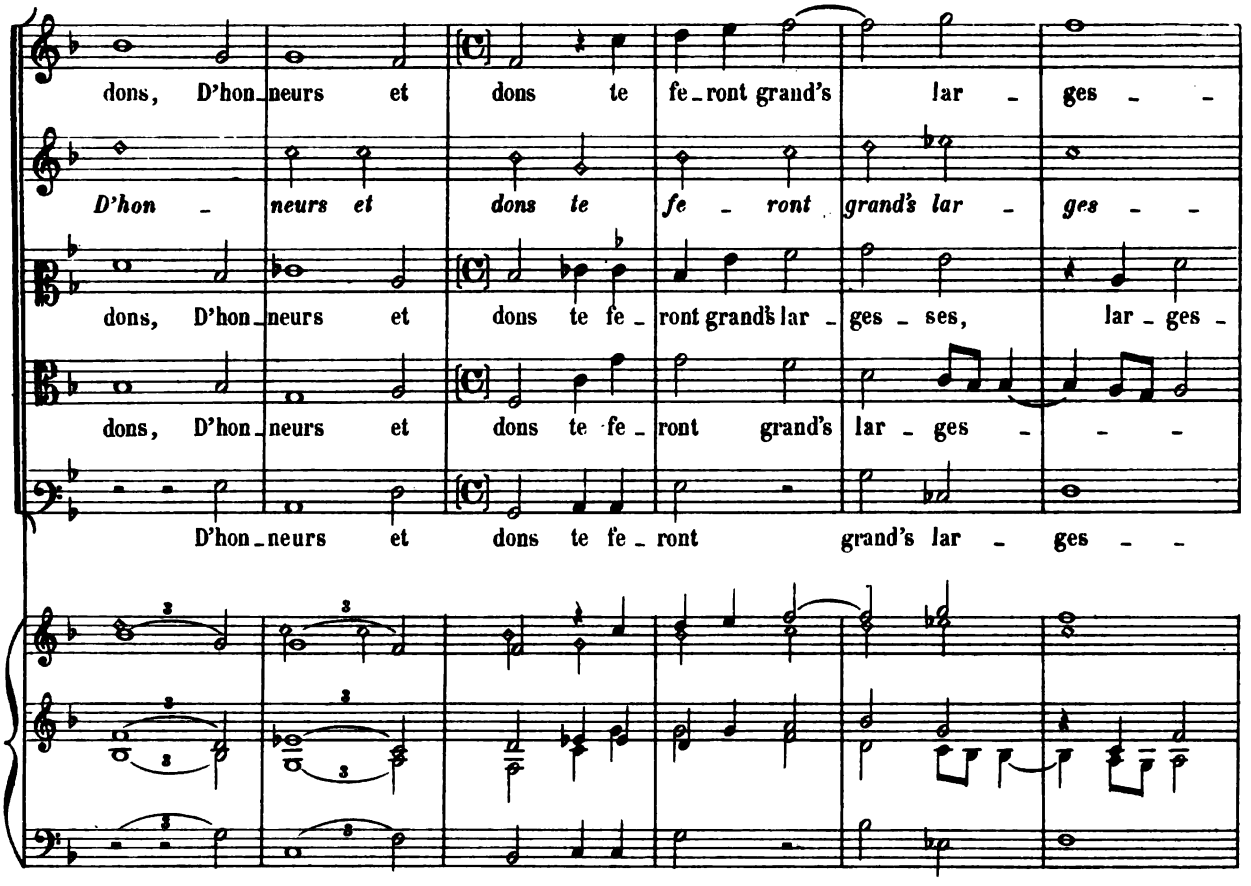
Digitized by Google

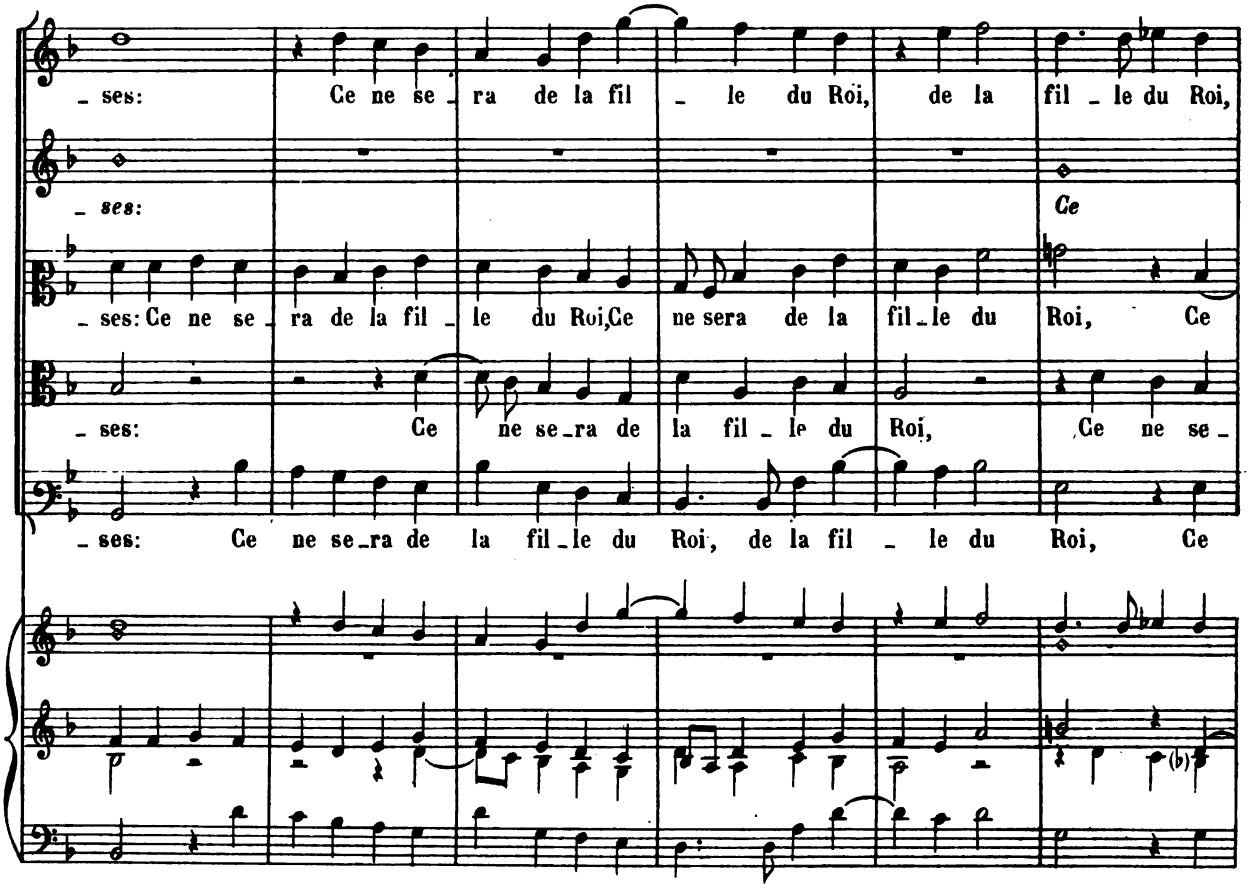
SIXIESME PARTIE, A 5



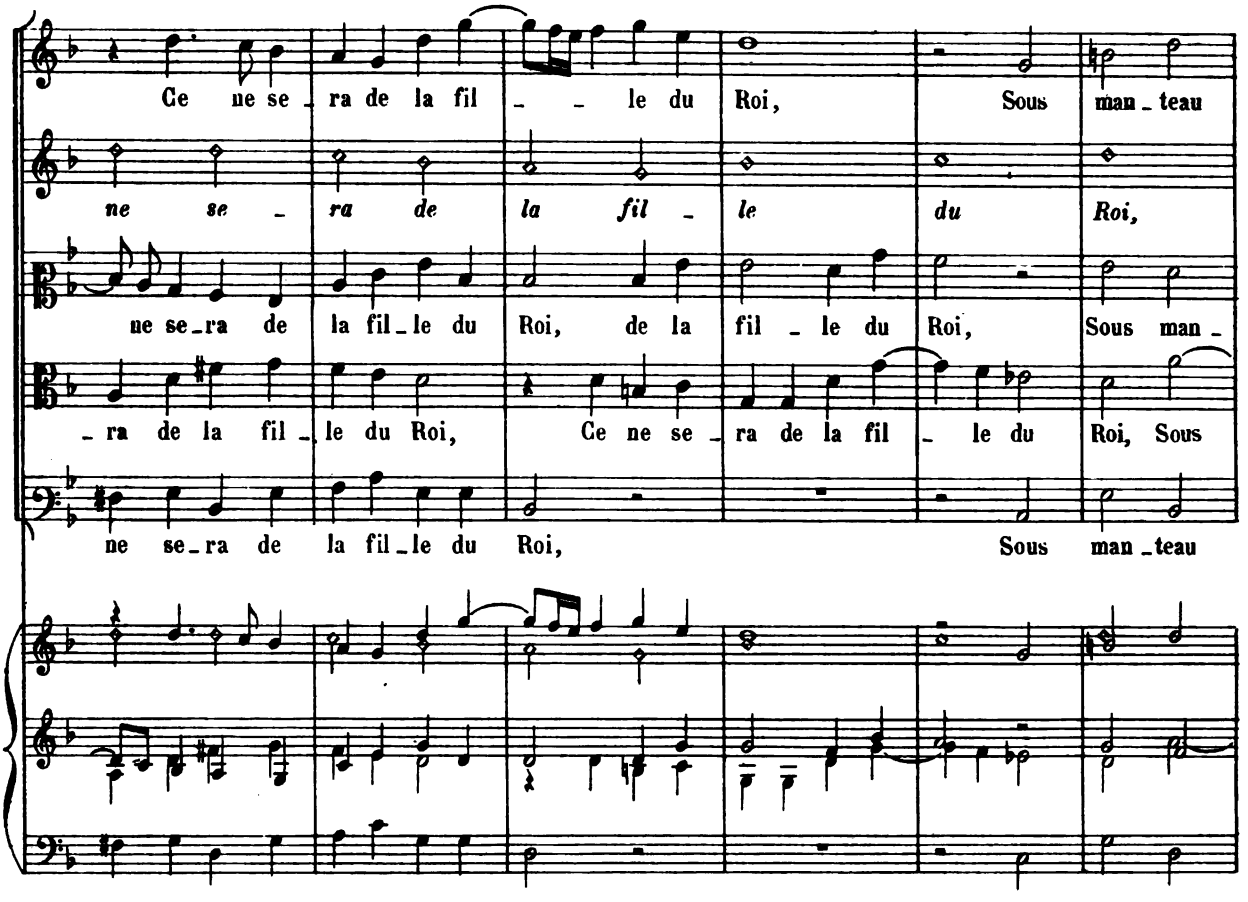


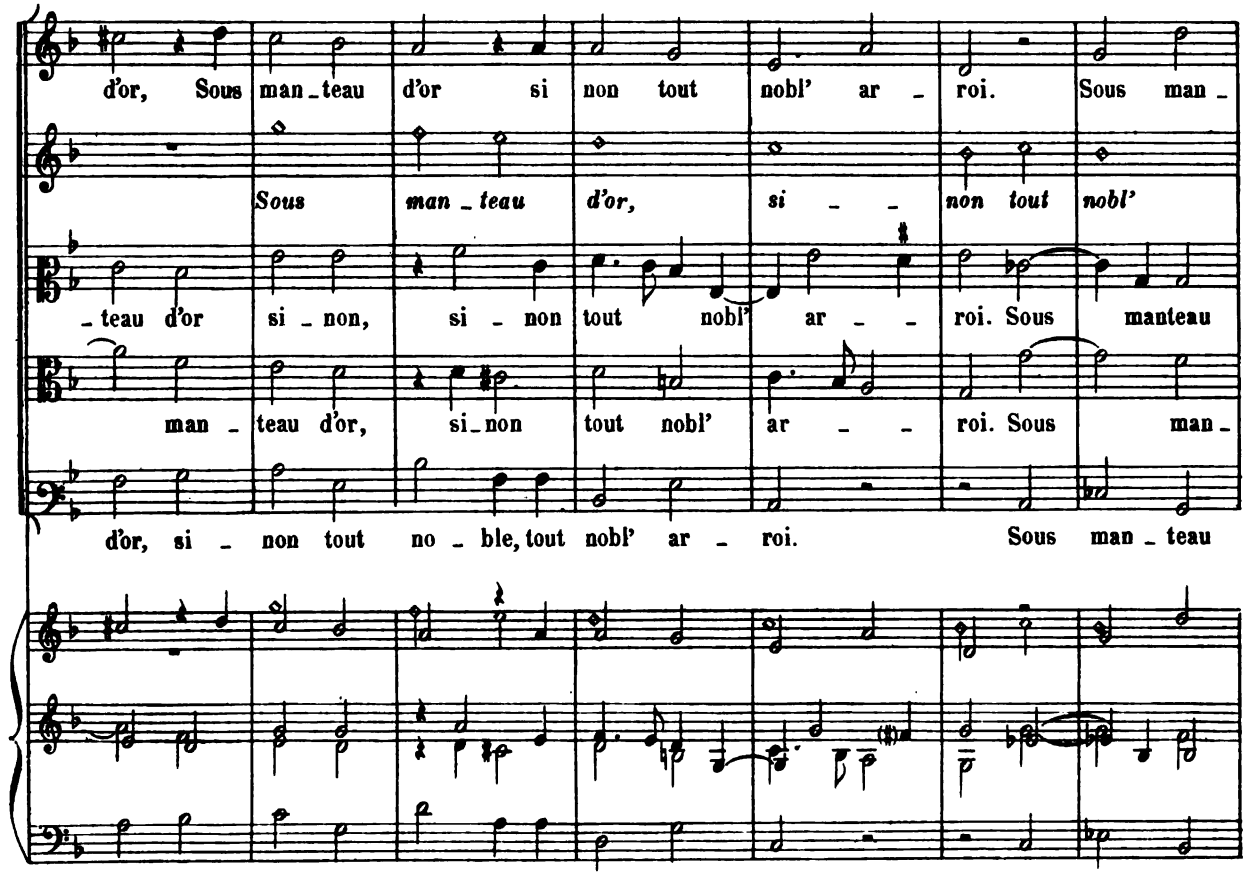
Digitized by Google



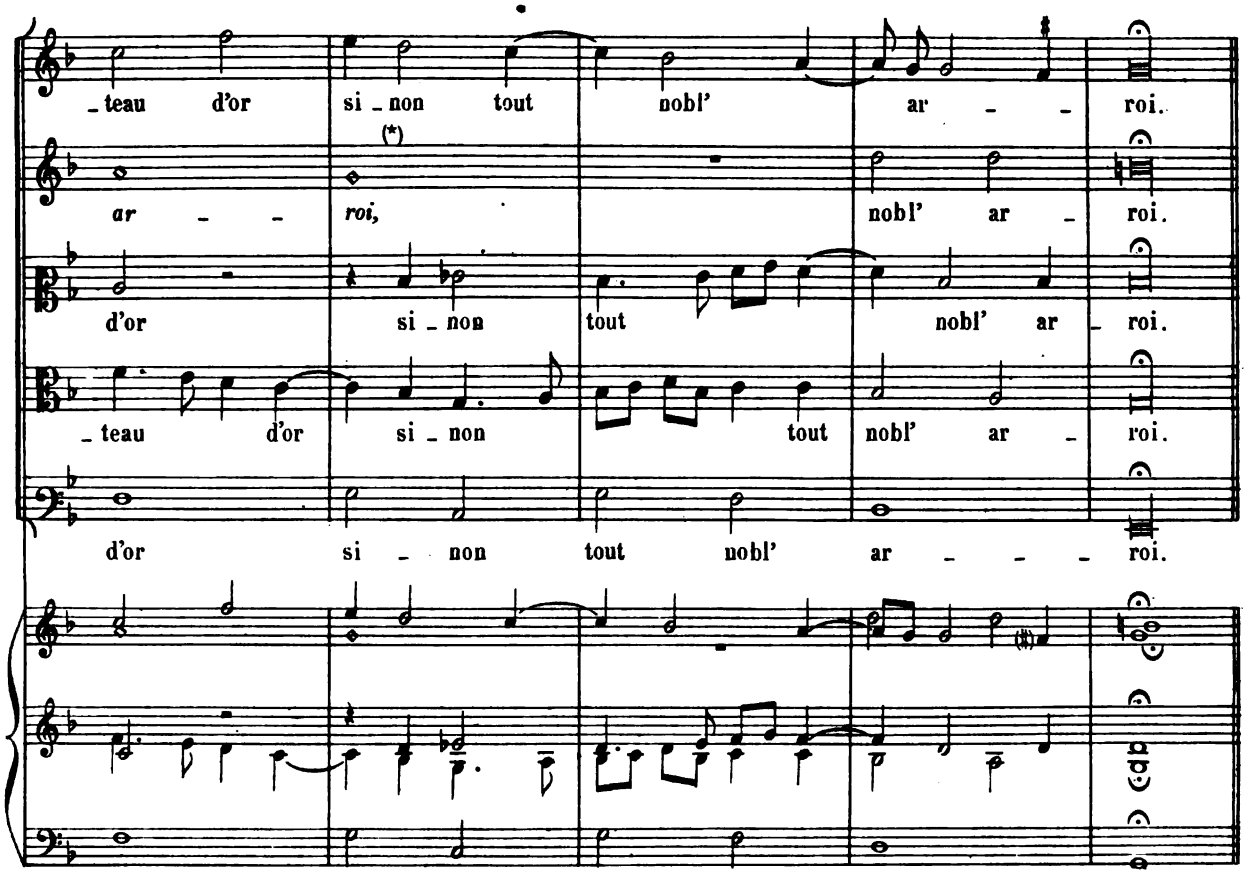


Digitized by Google

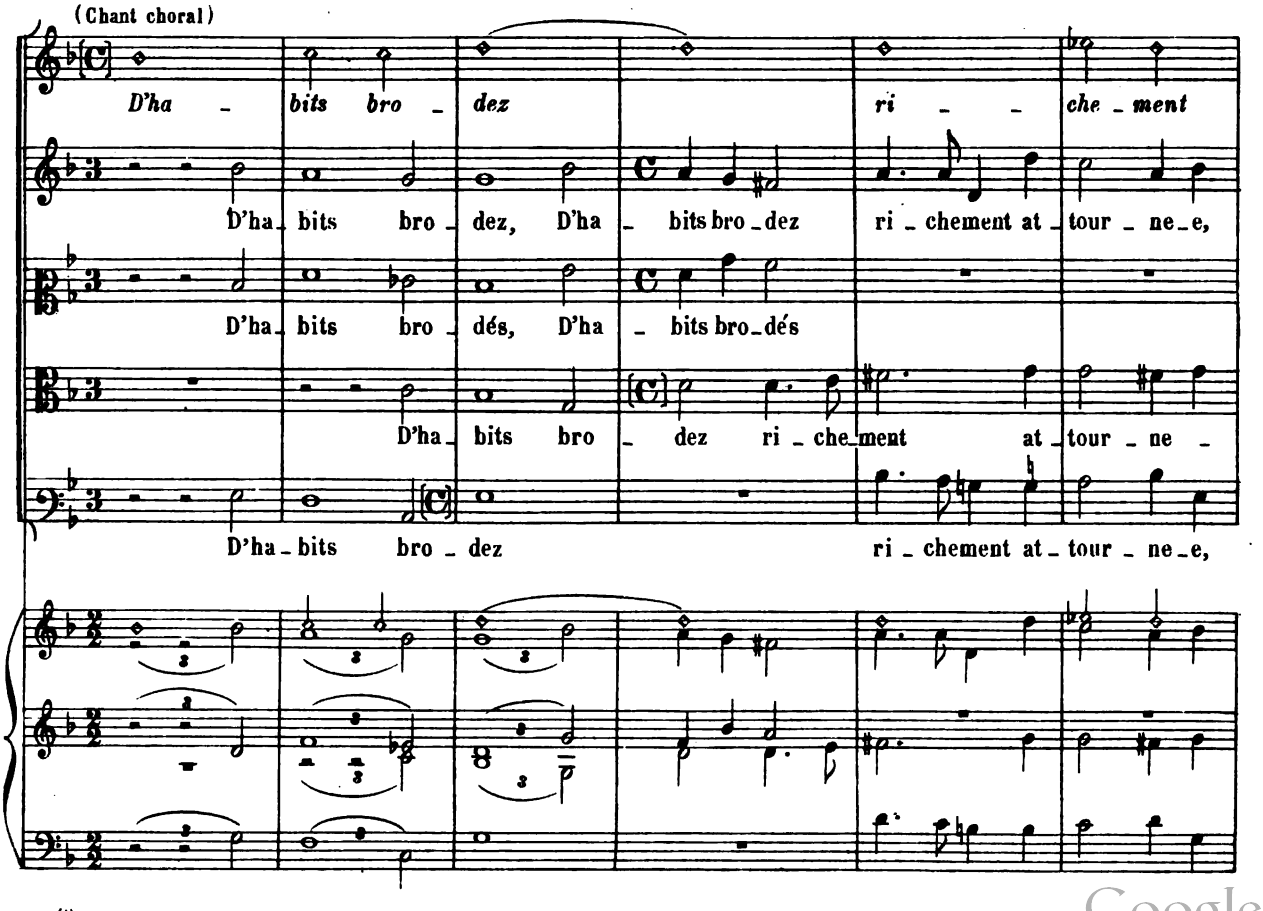




Digitized by Google

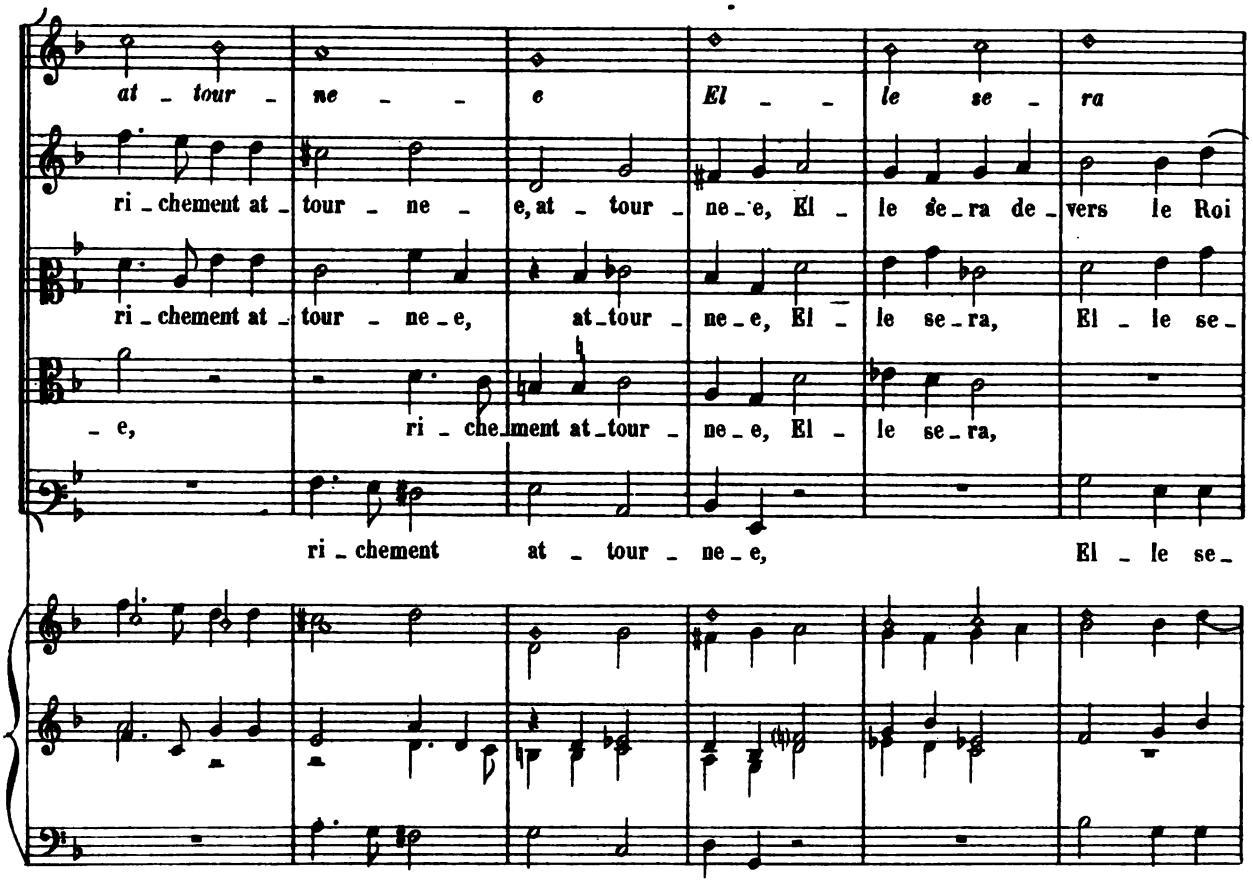


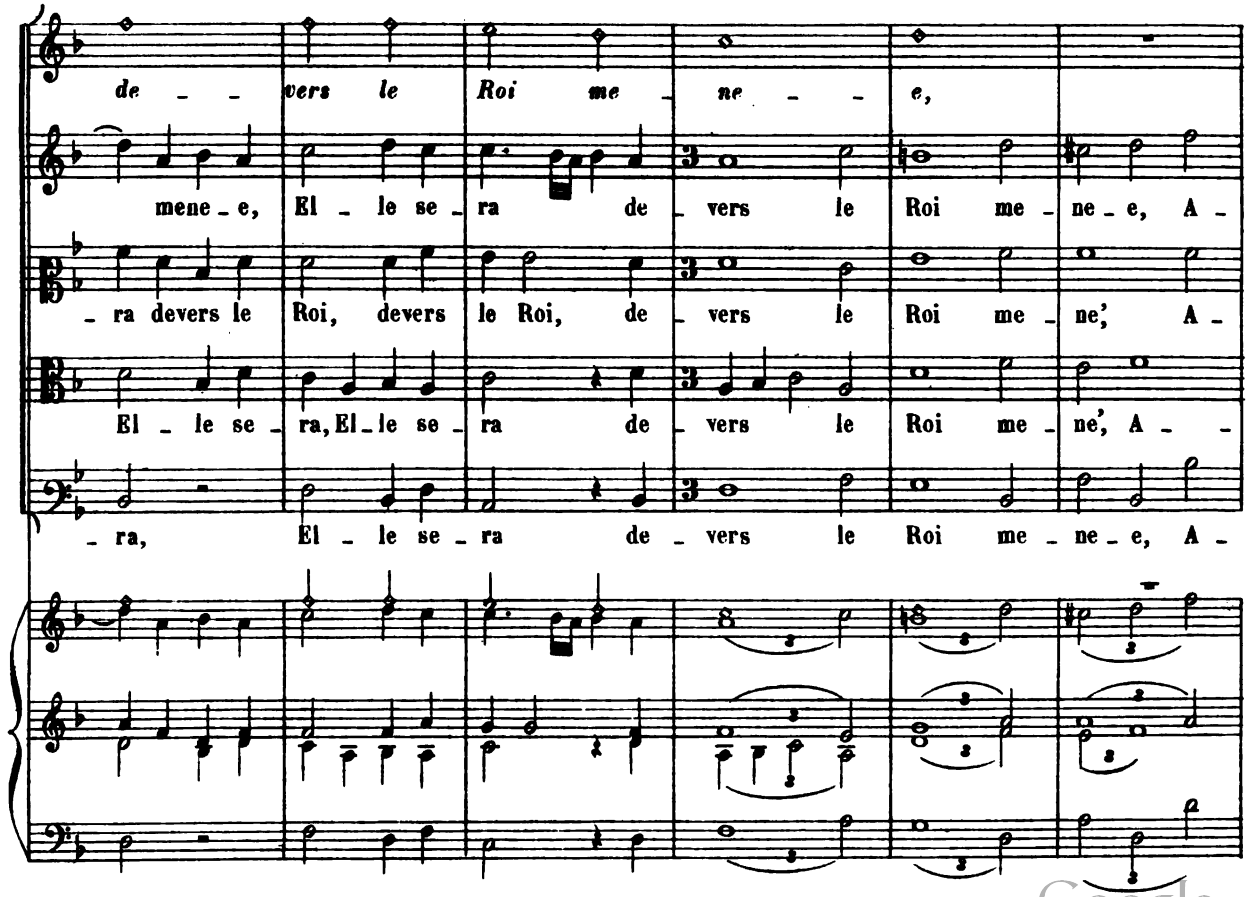
(*)



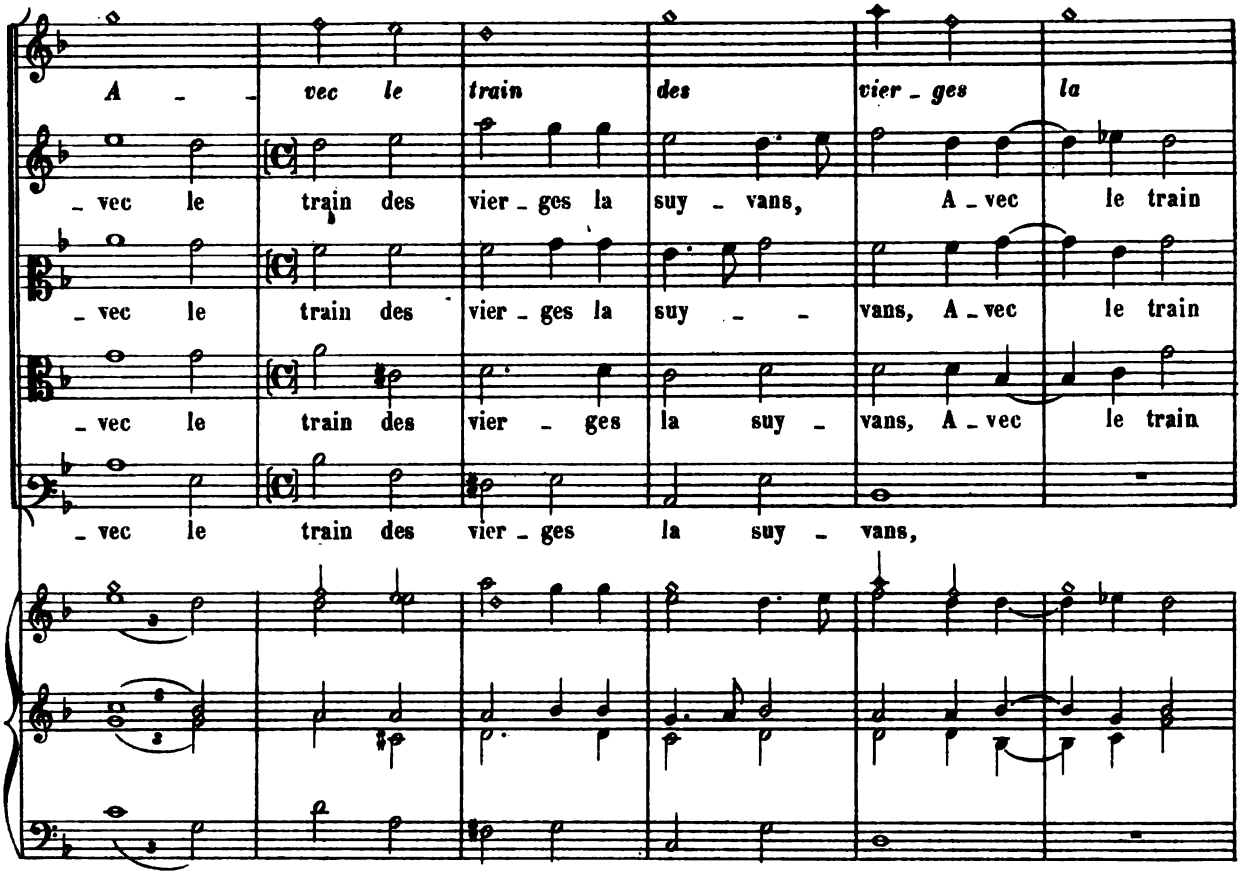
(*) Ici le Second Dessus laisse le Chant choral que le Premier Dessus va reprendre.

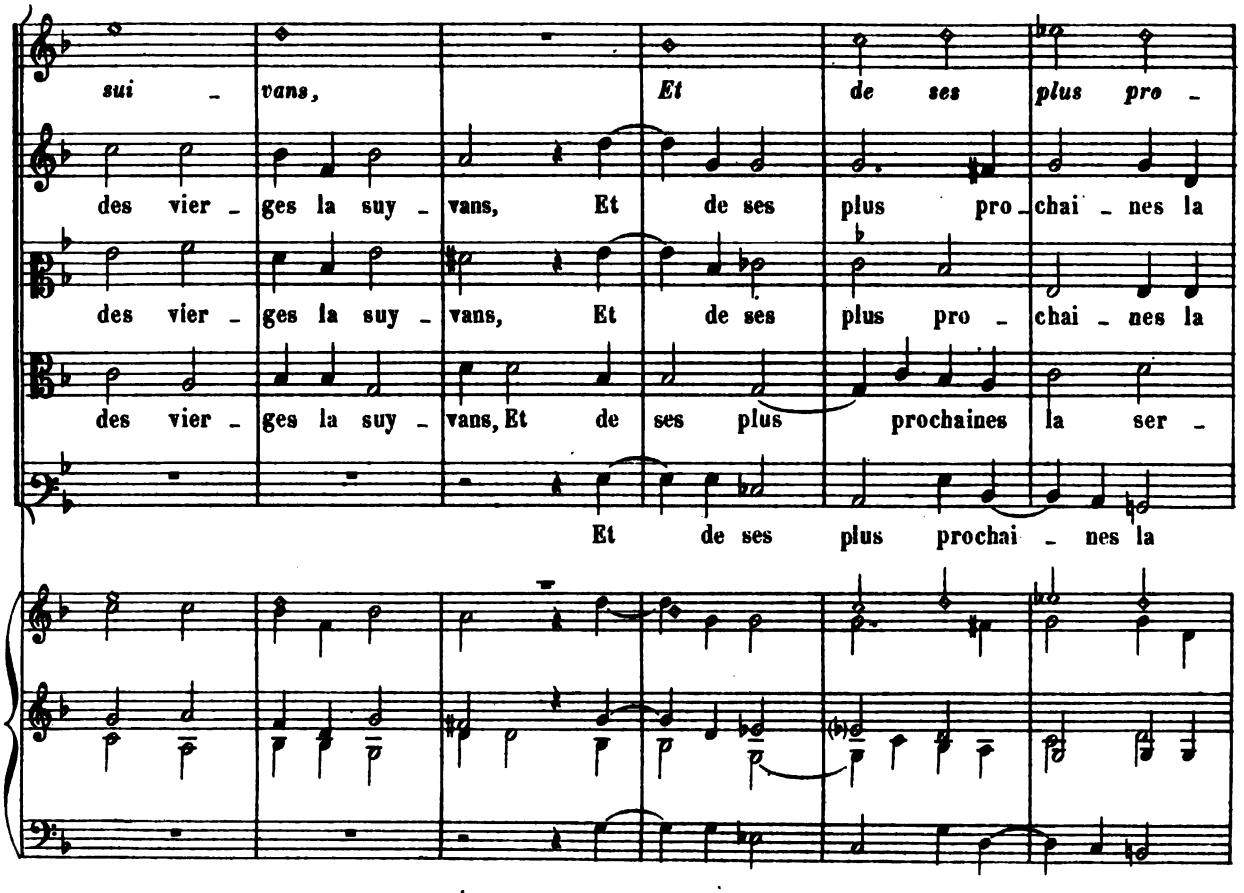
Digitized by Google



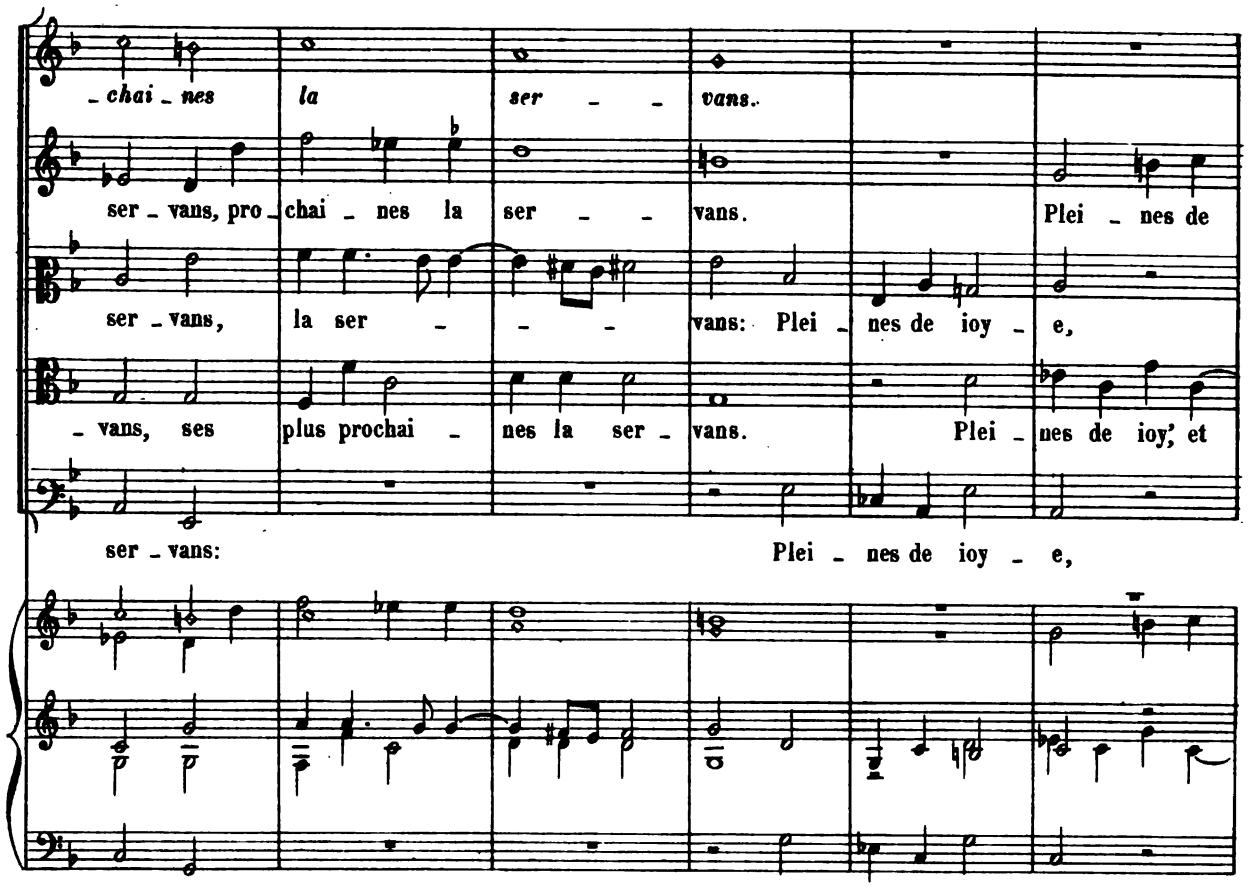


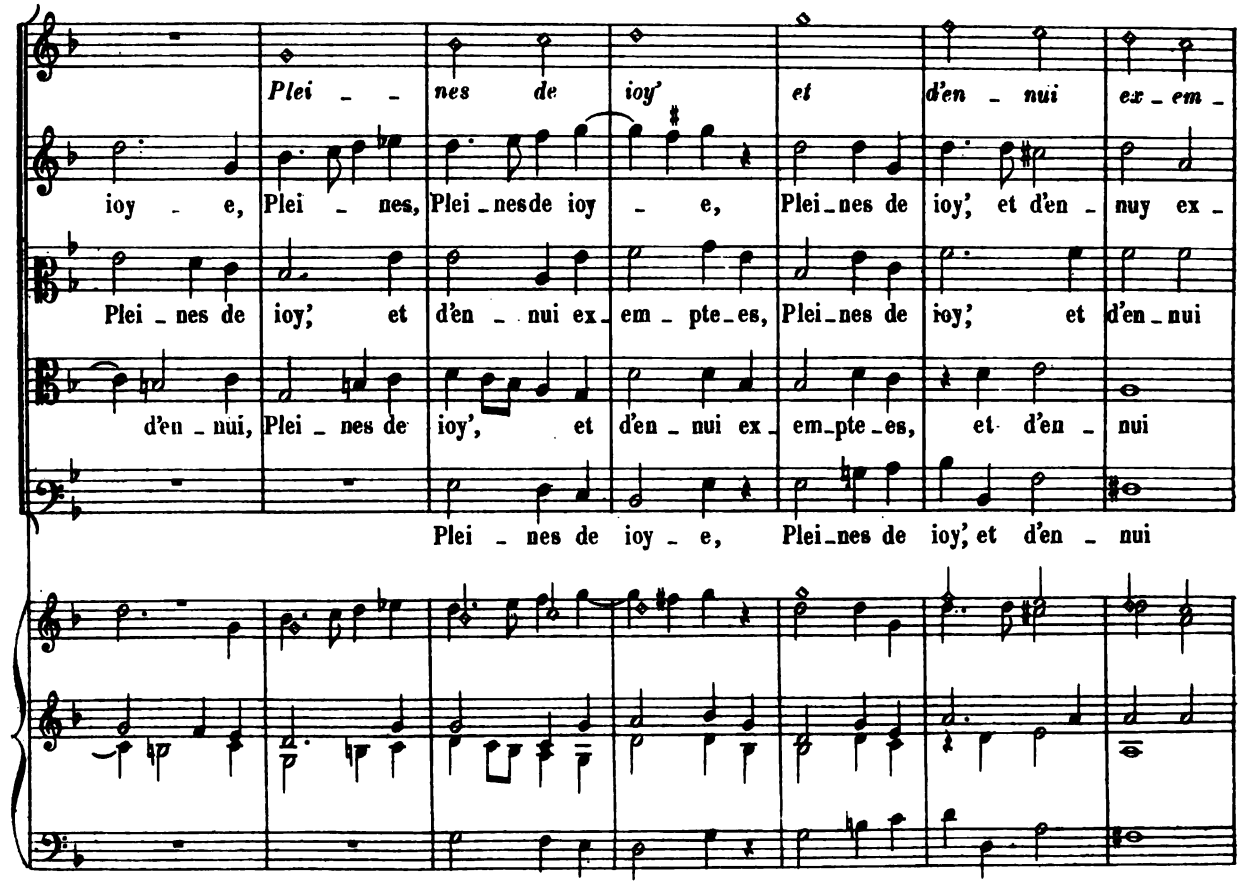
Digitized by Google



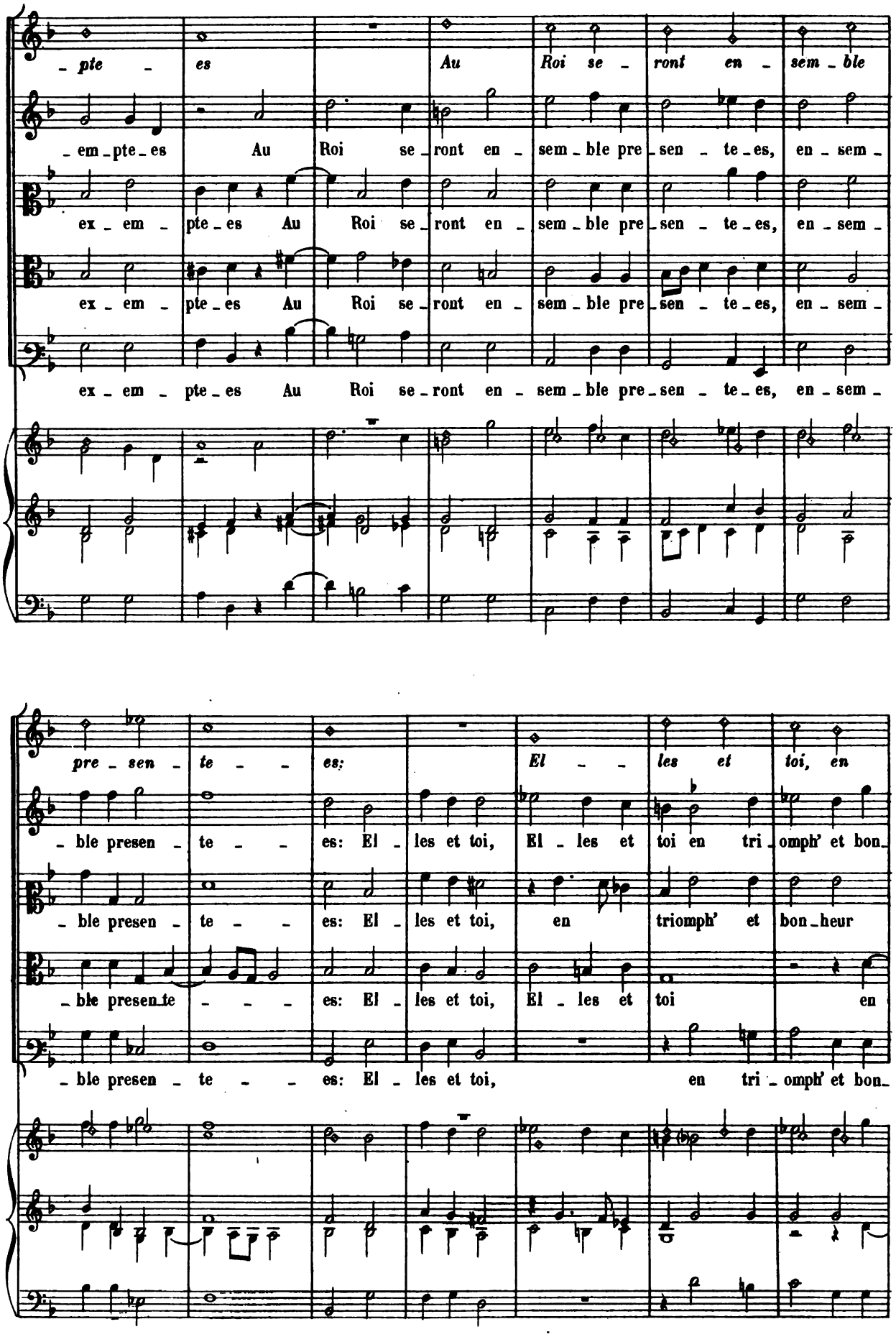


Digitized by Google

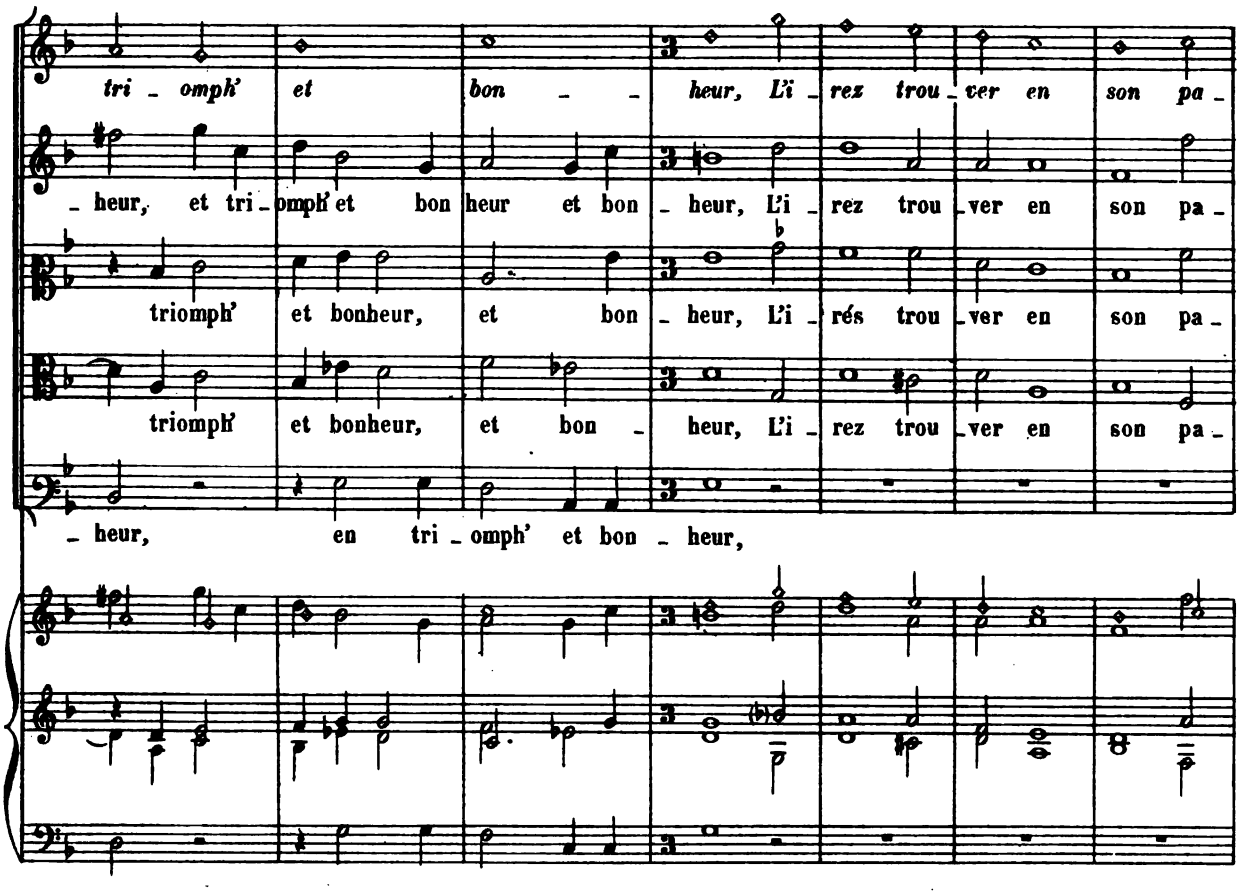


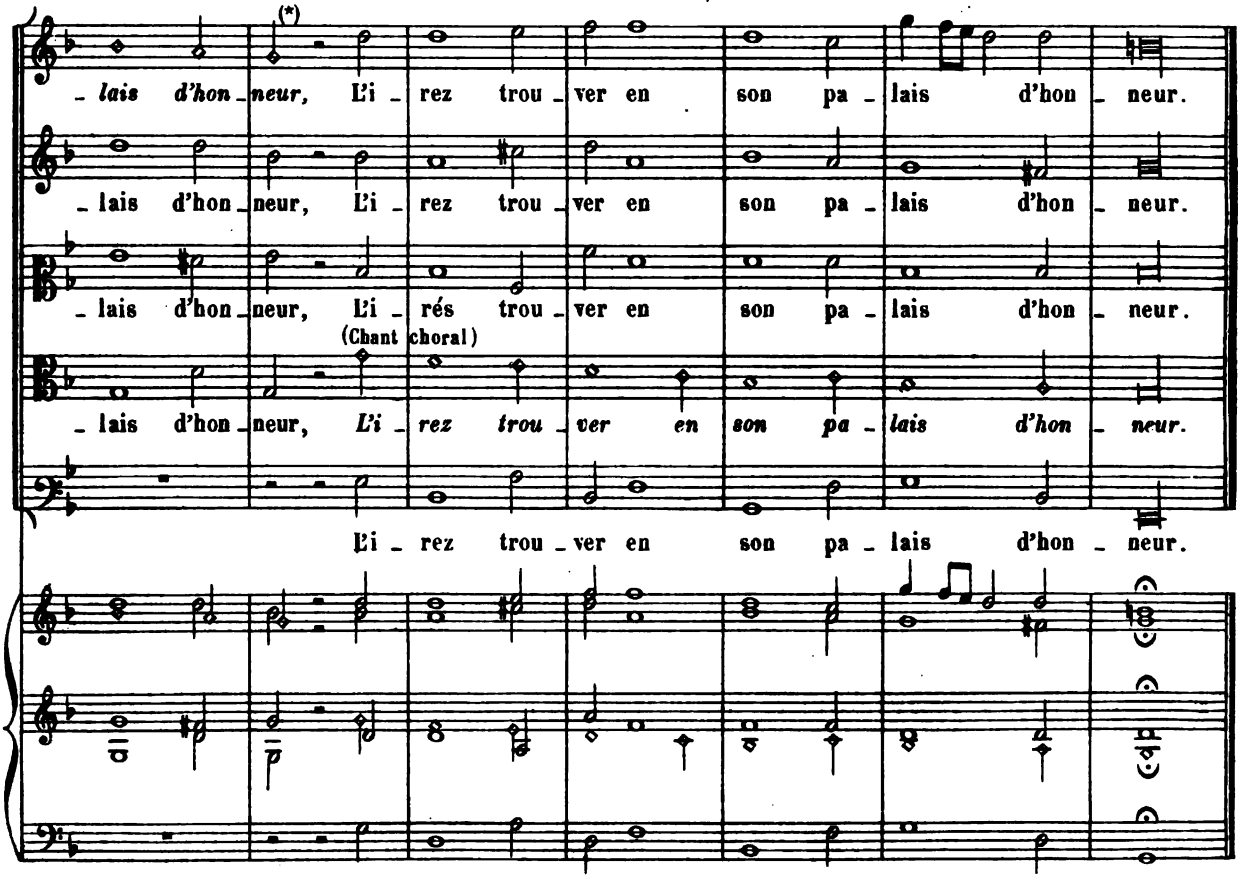


Digitized by Google



Digitized by Google

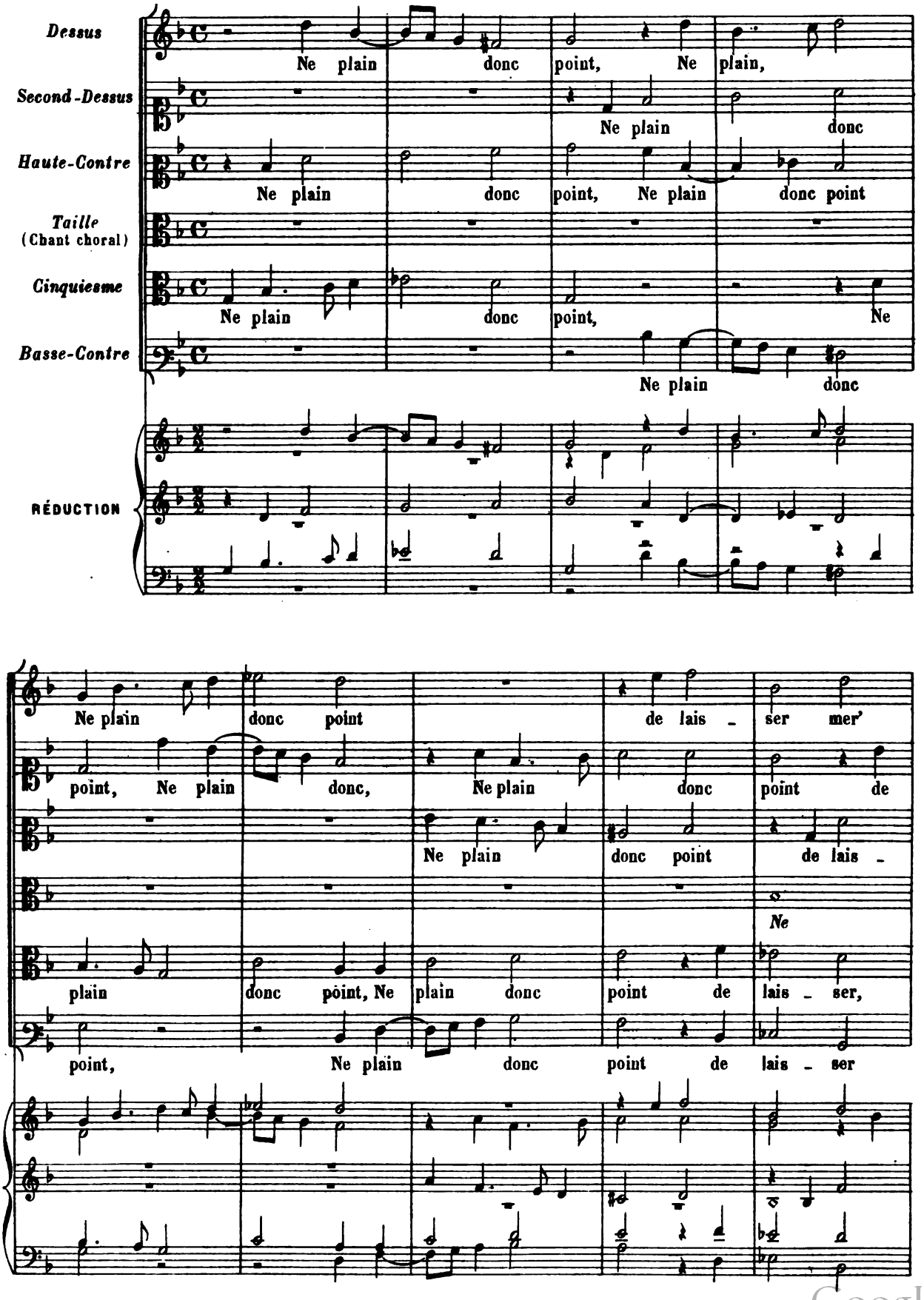




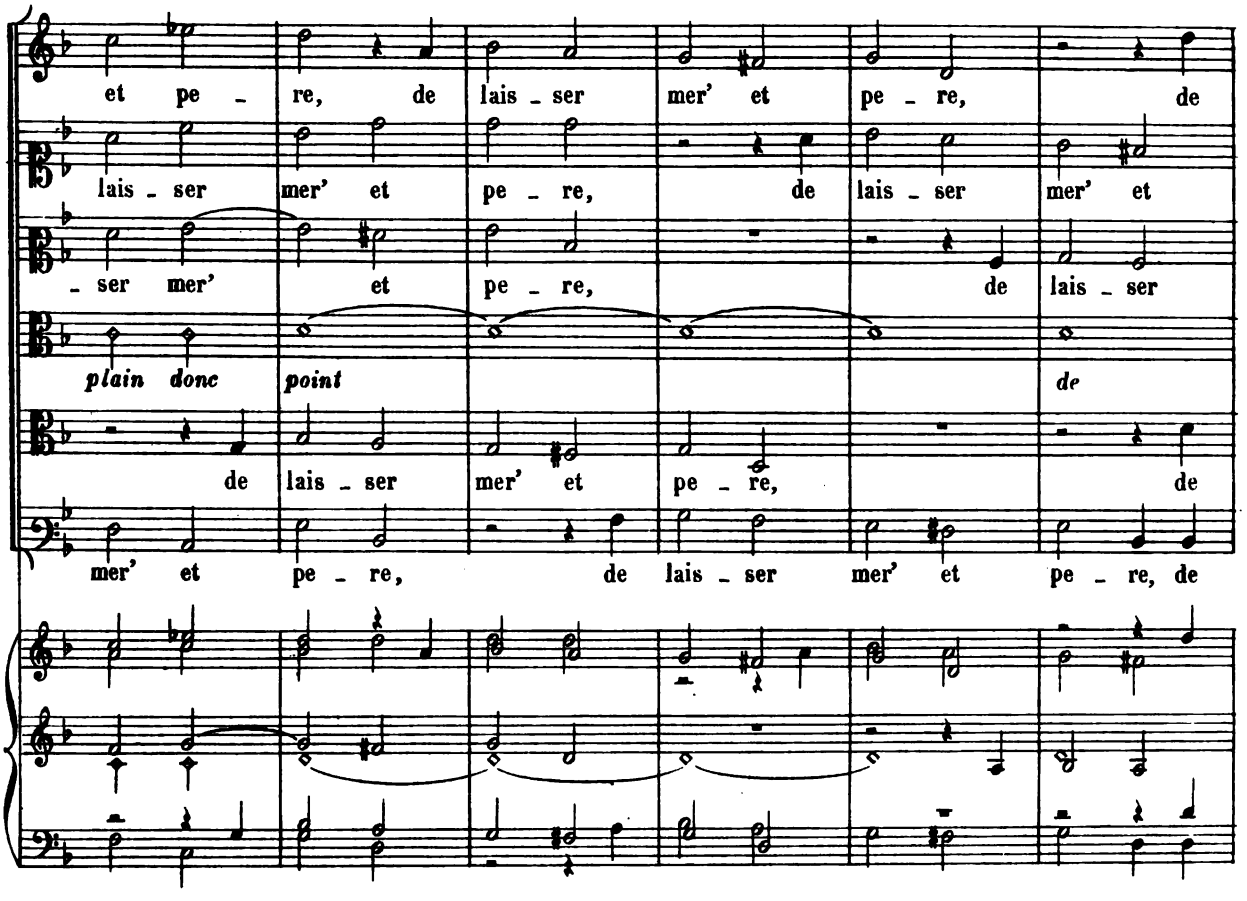
(*) Le Dessus laisse le Chant choral qui est repris par la Taille

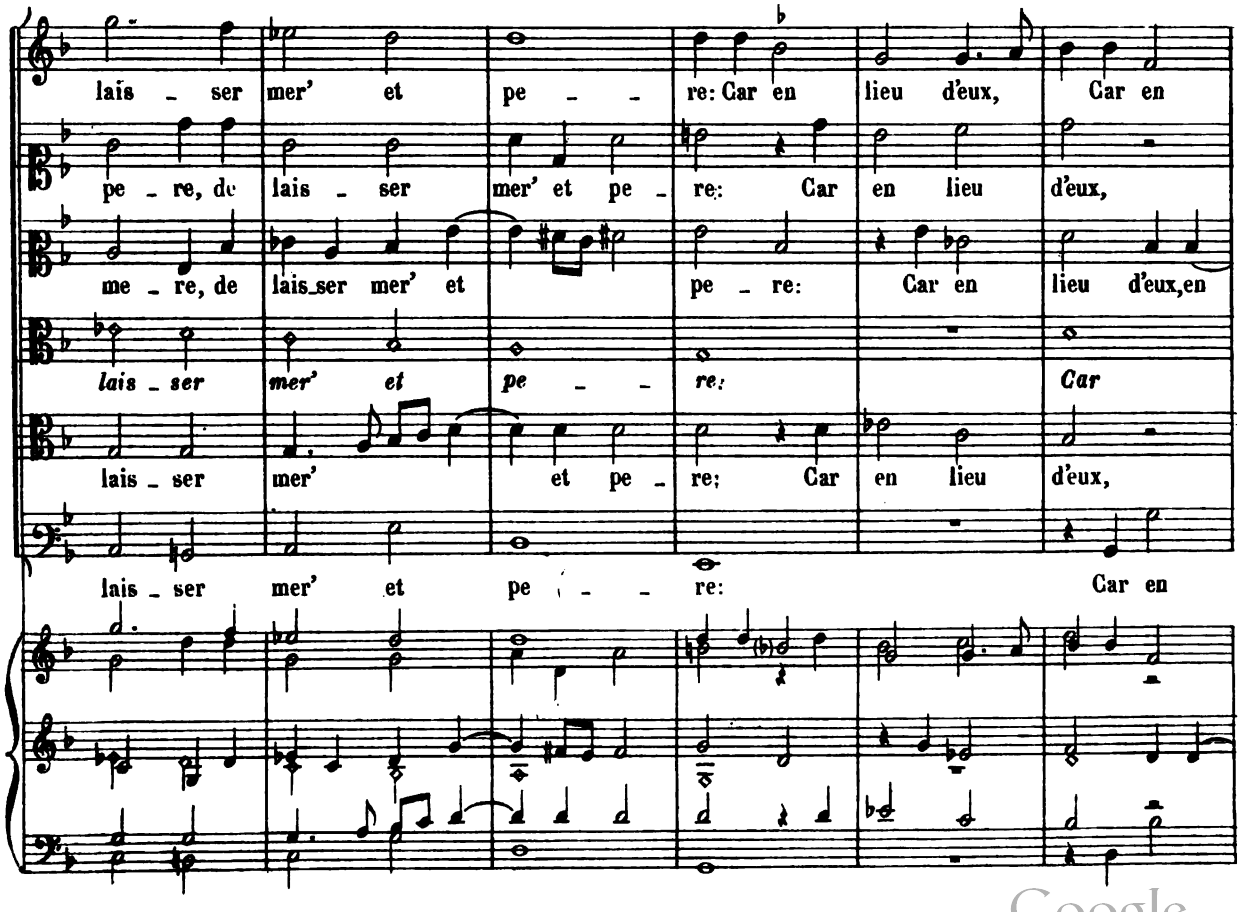
Digitized by Google

DERNIERE PARTIE, A 6

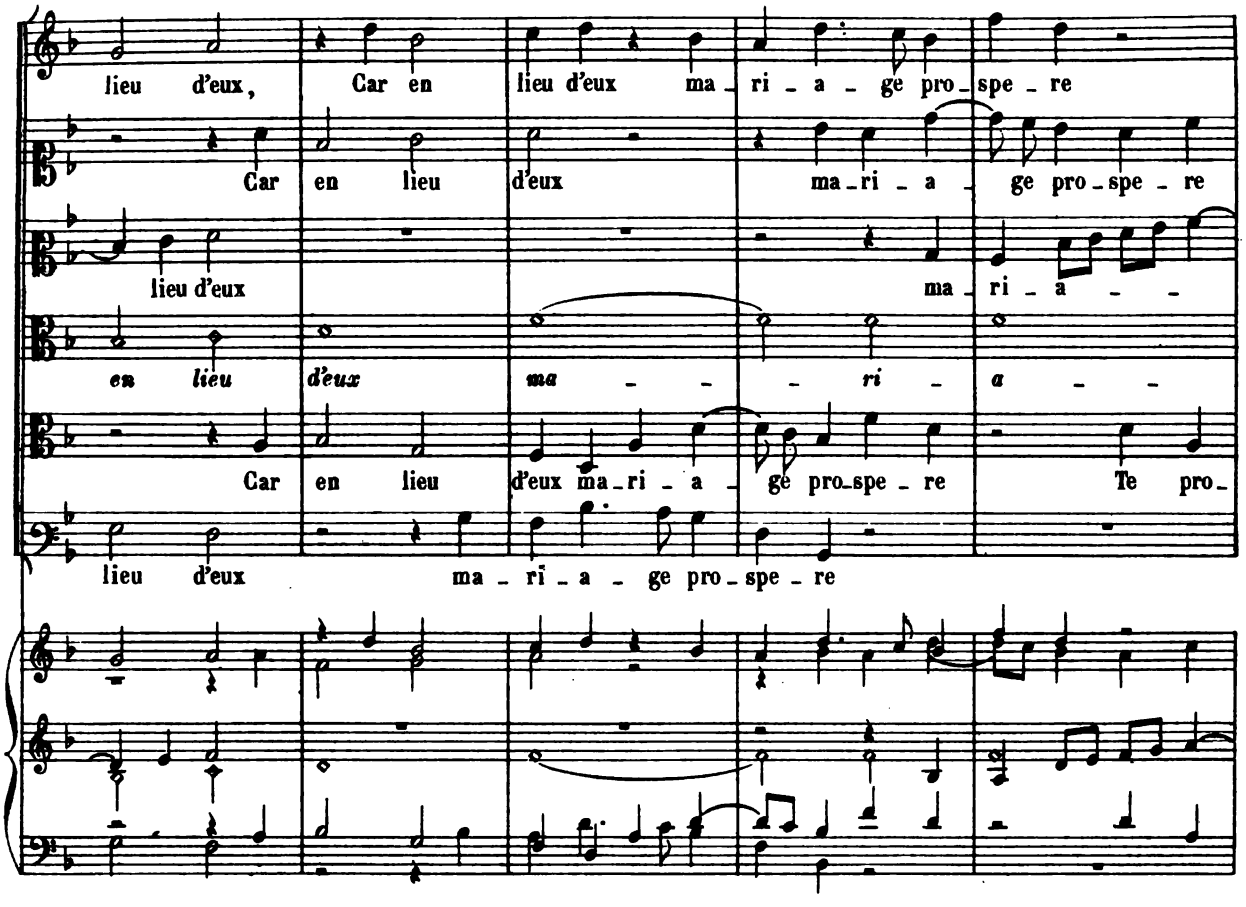


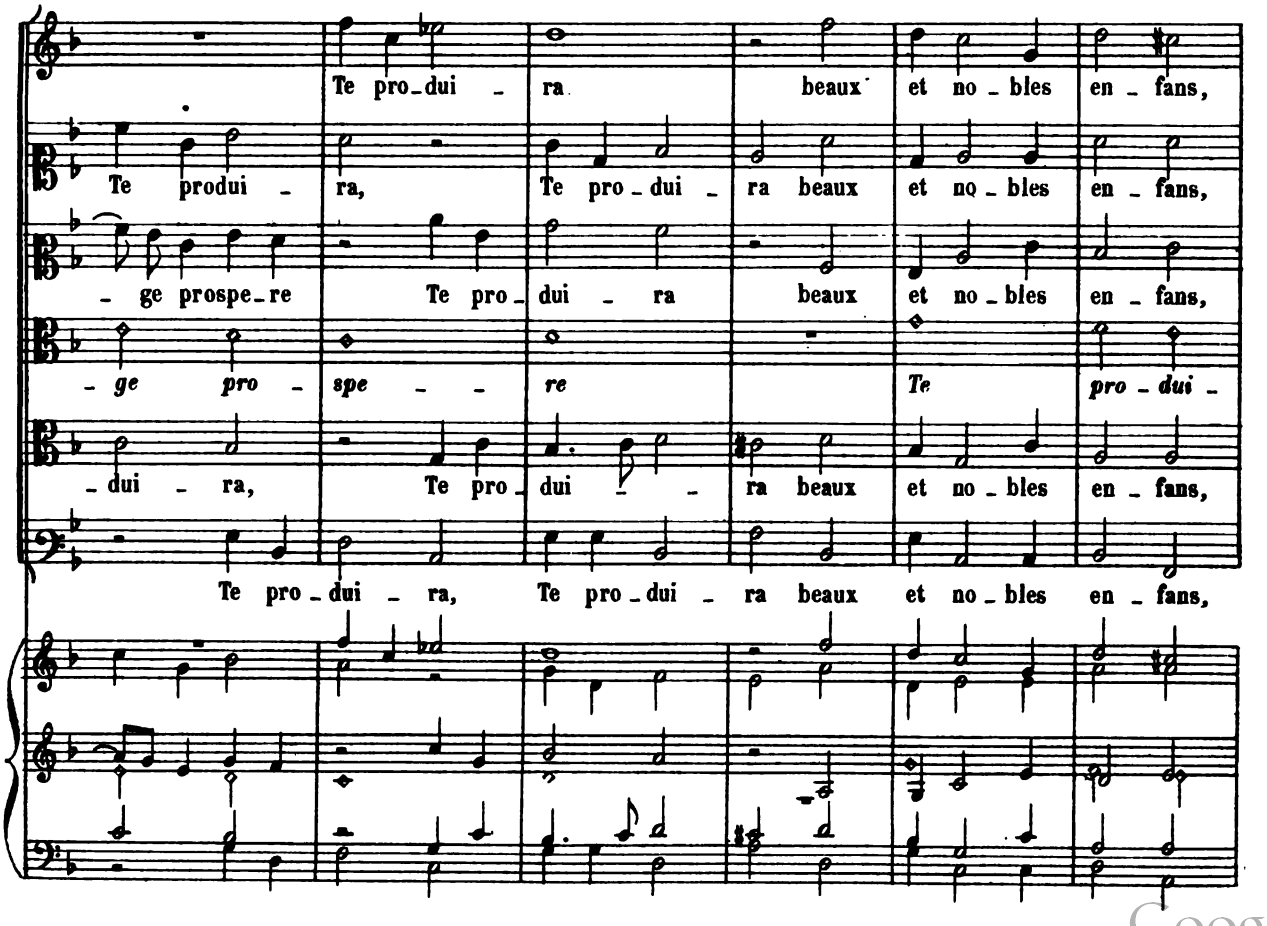
Digitized by Google



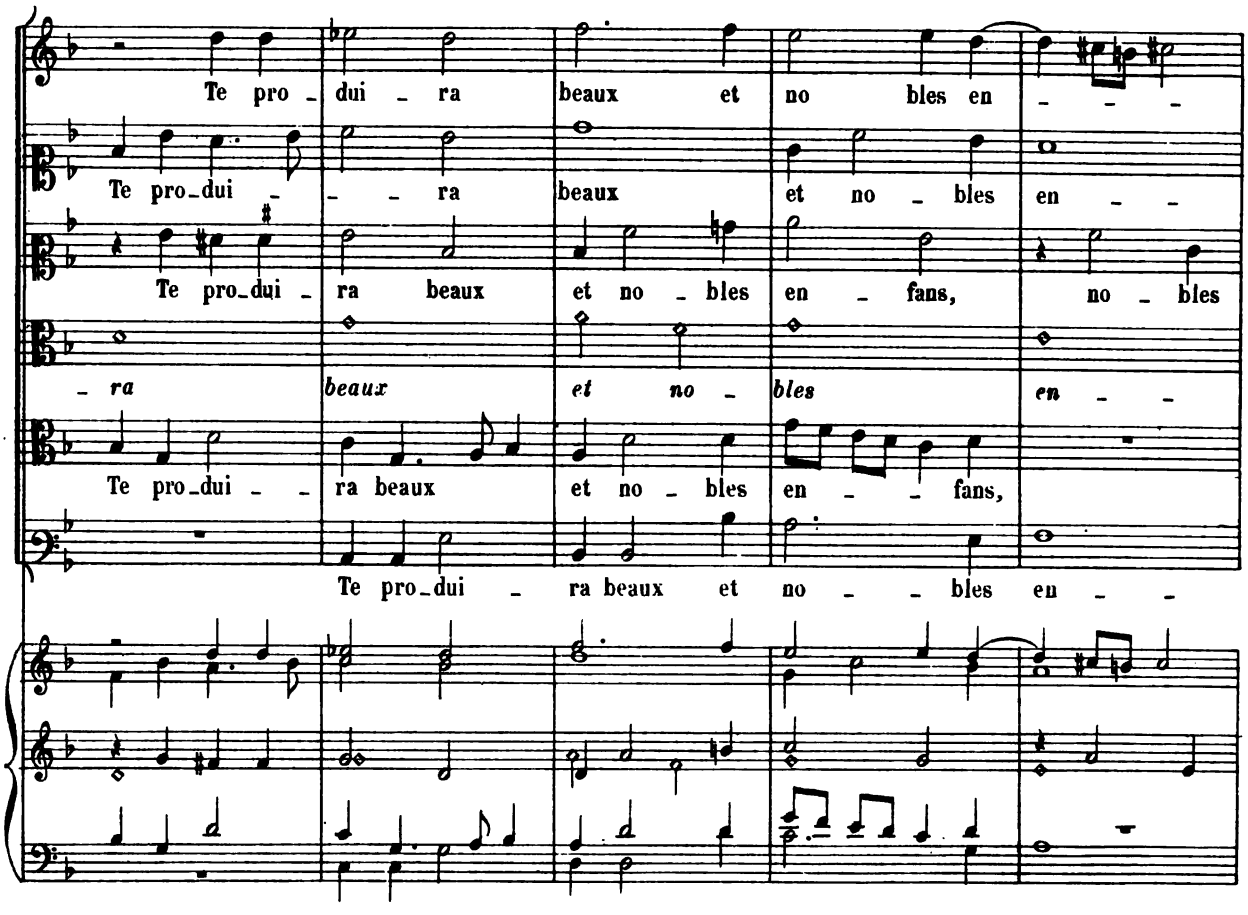


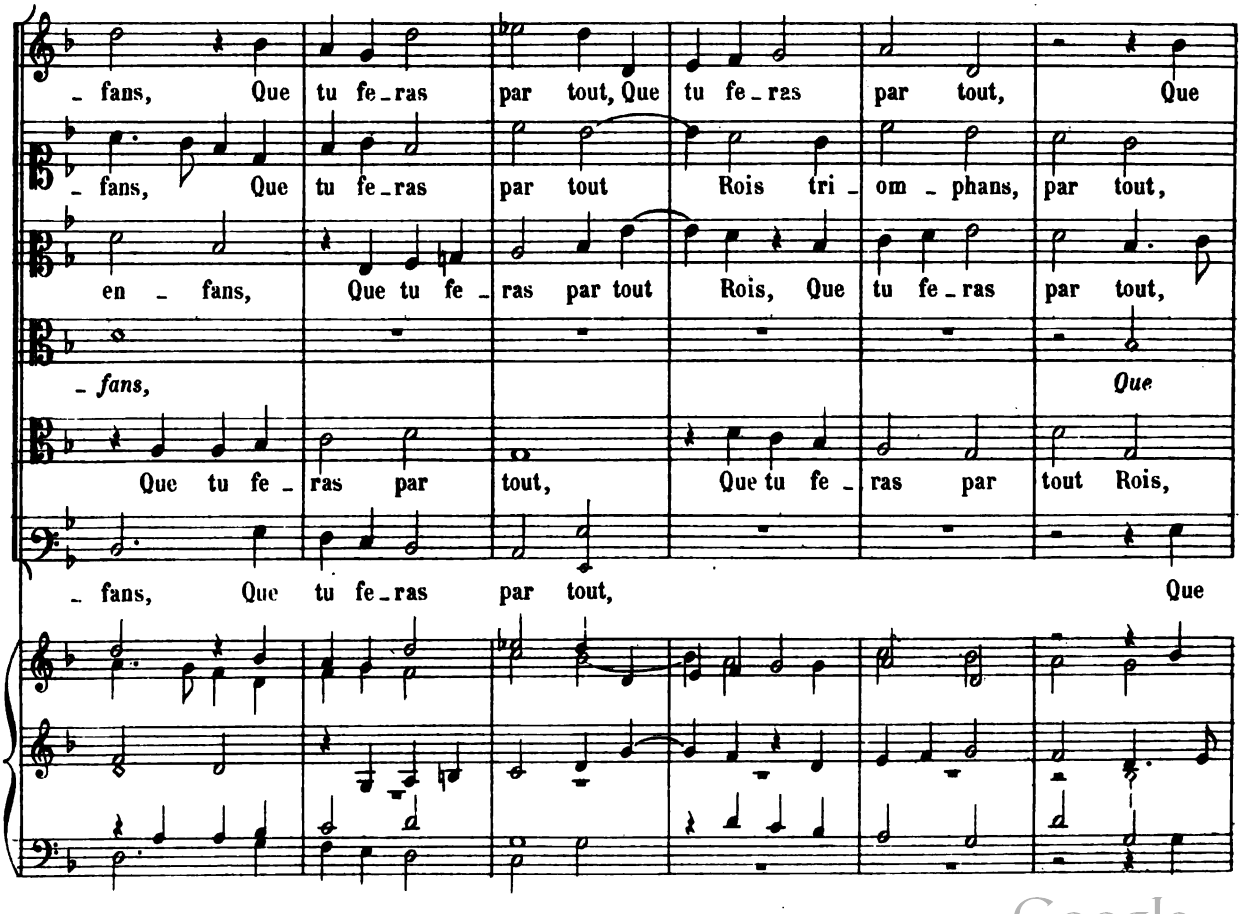
Digitized by Google



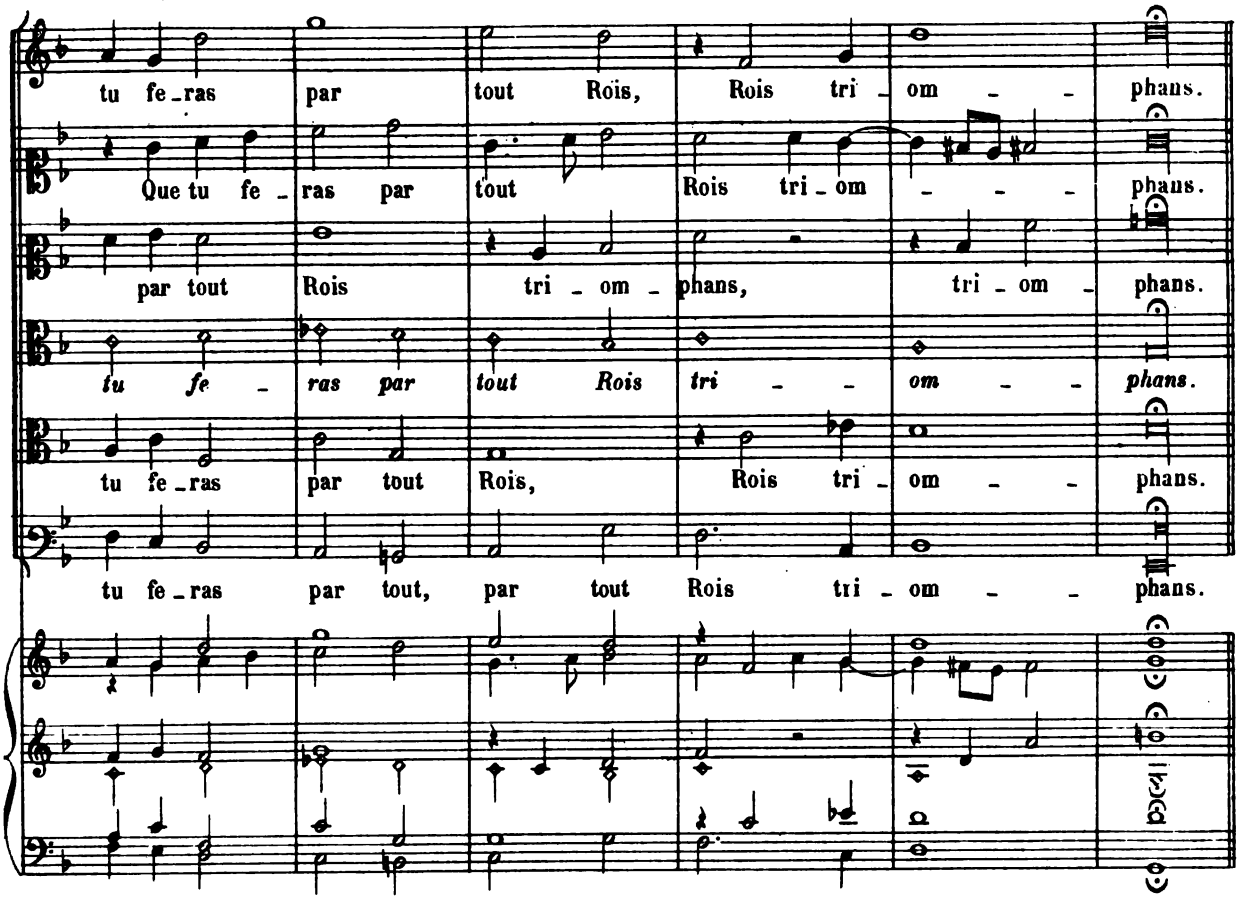


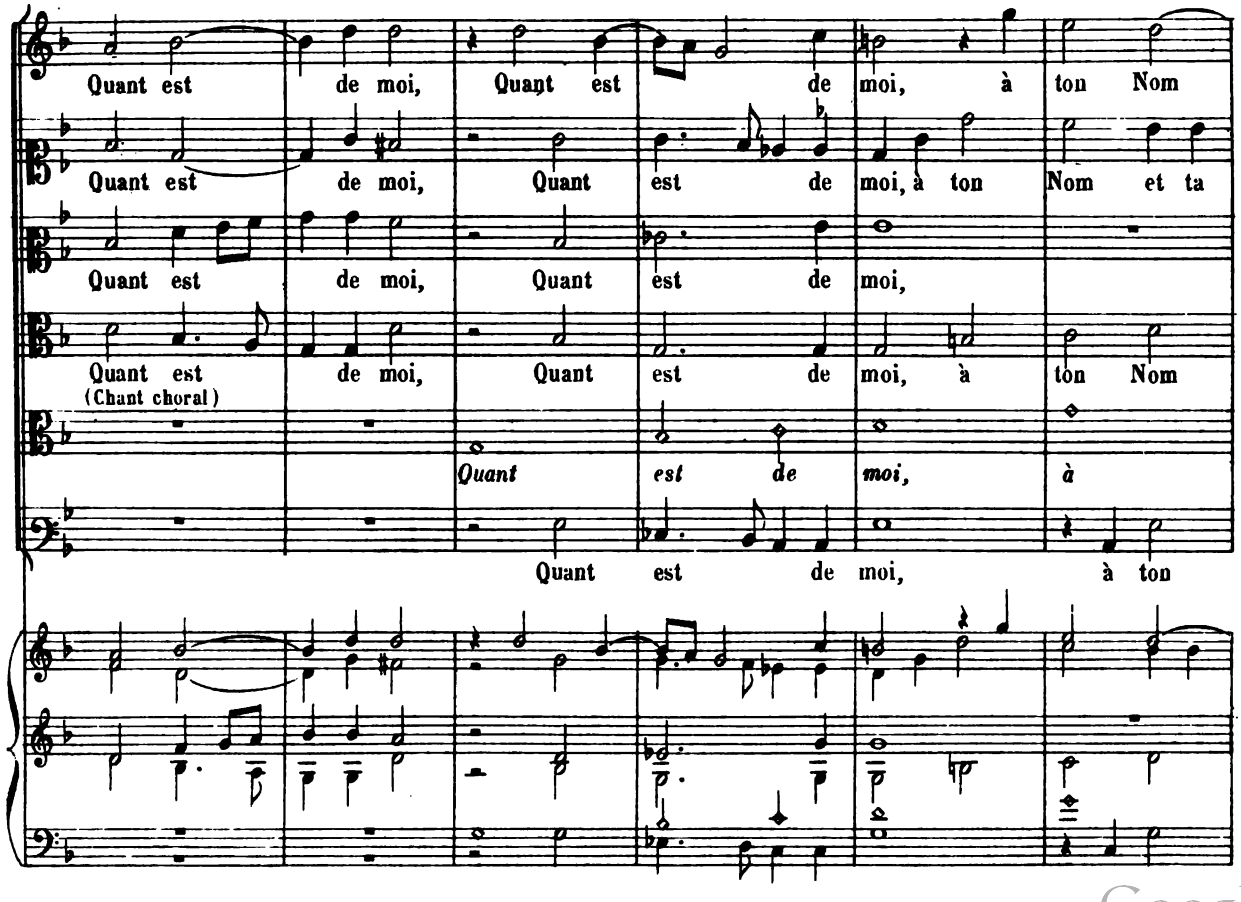
Digitized by Google



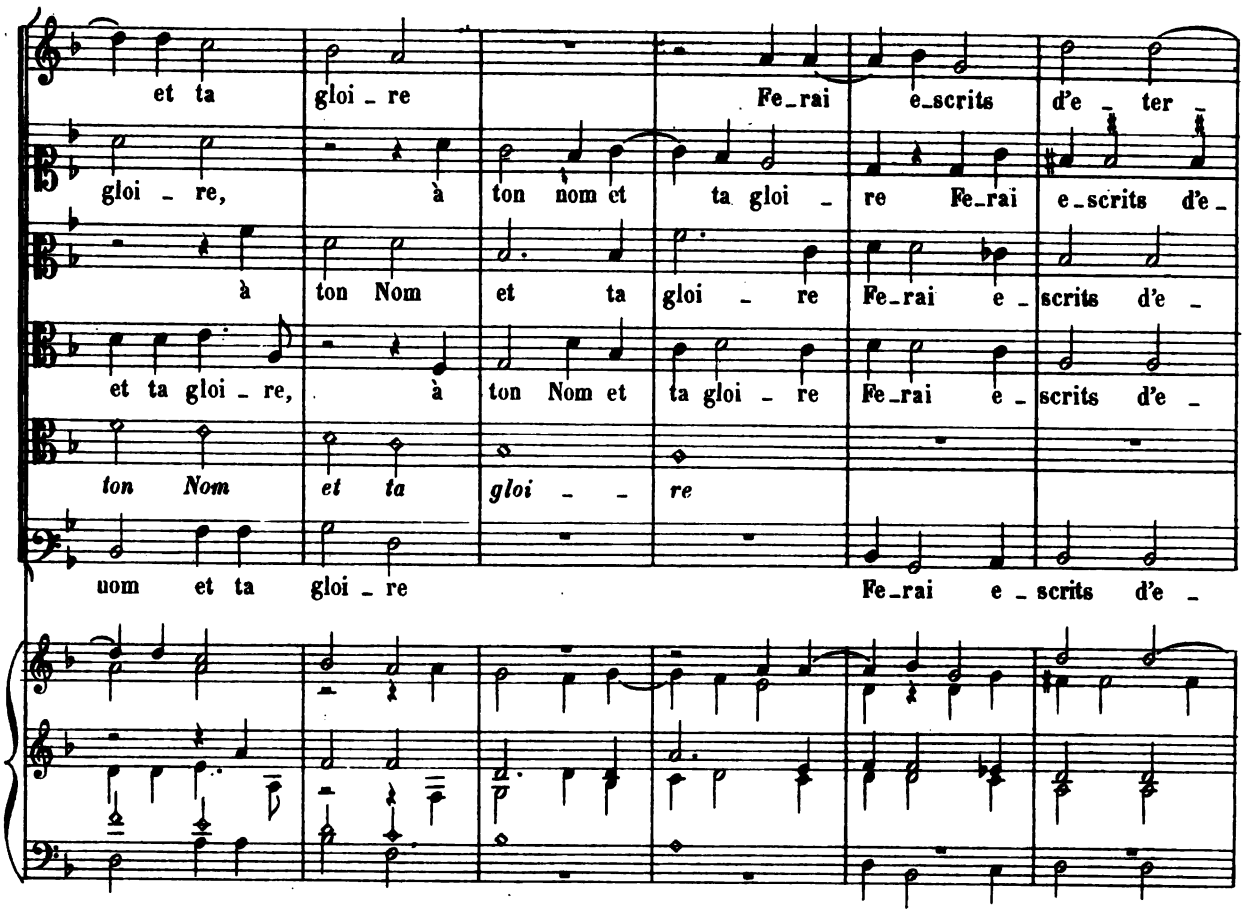


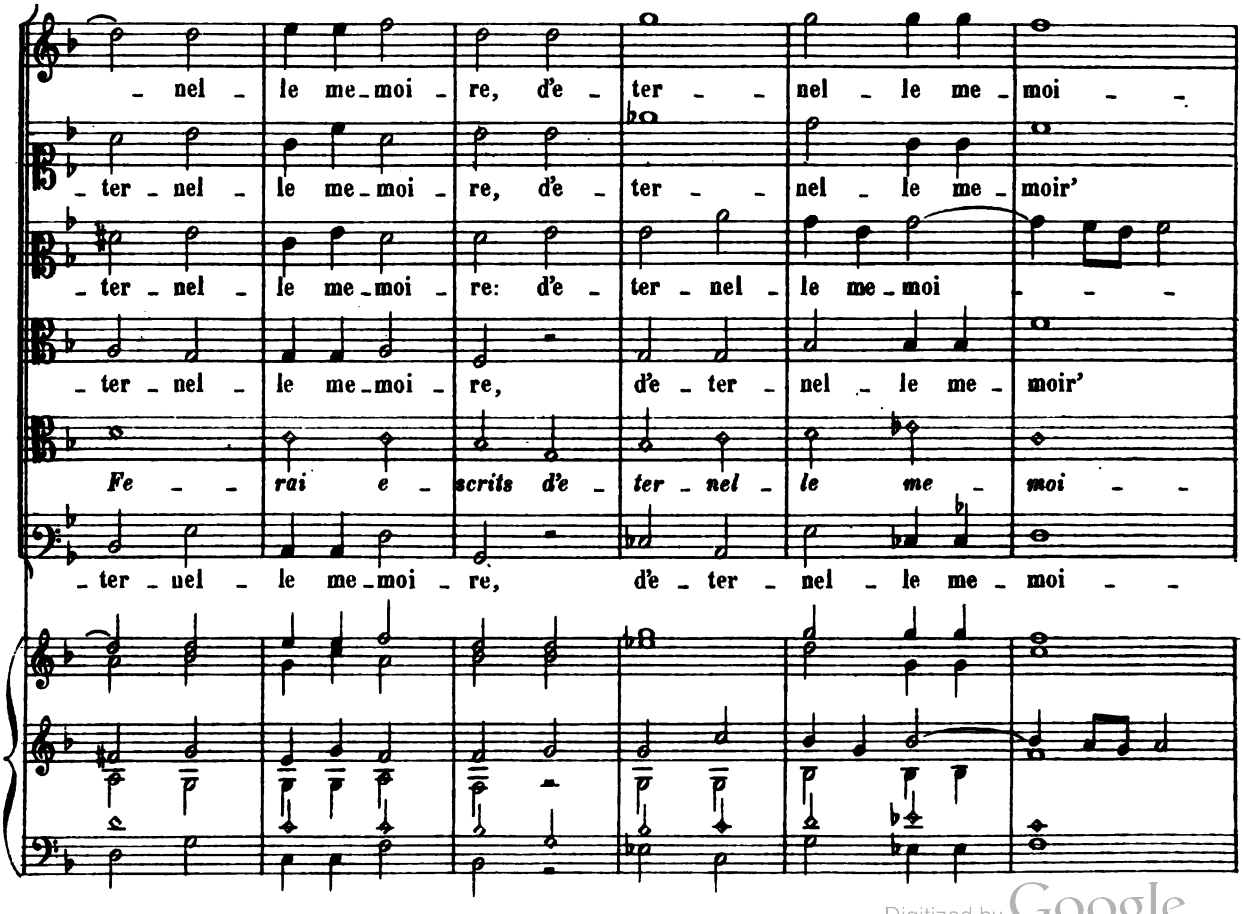
Digitized by Google



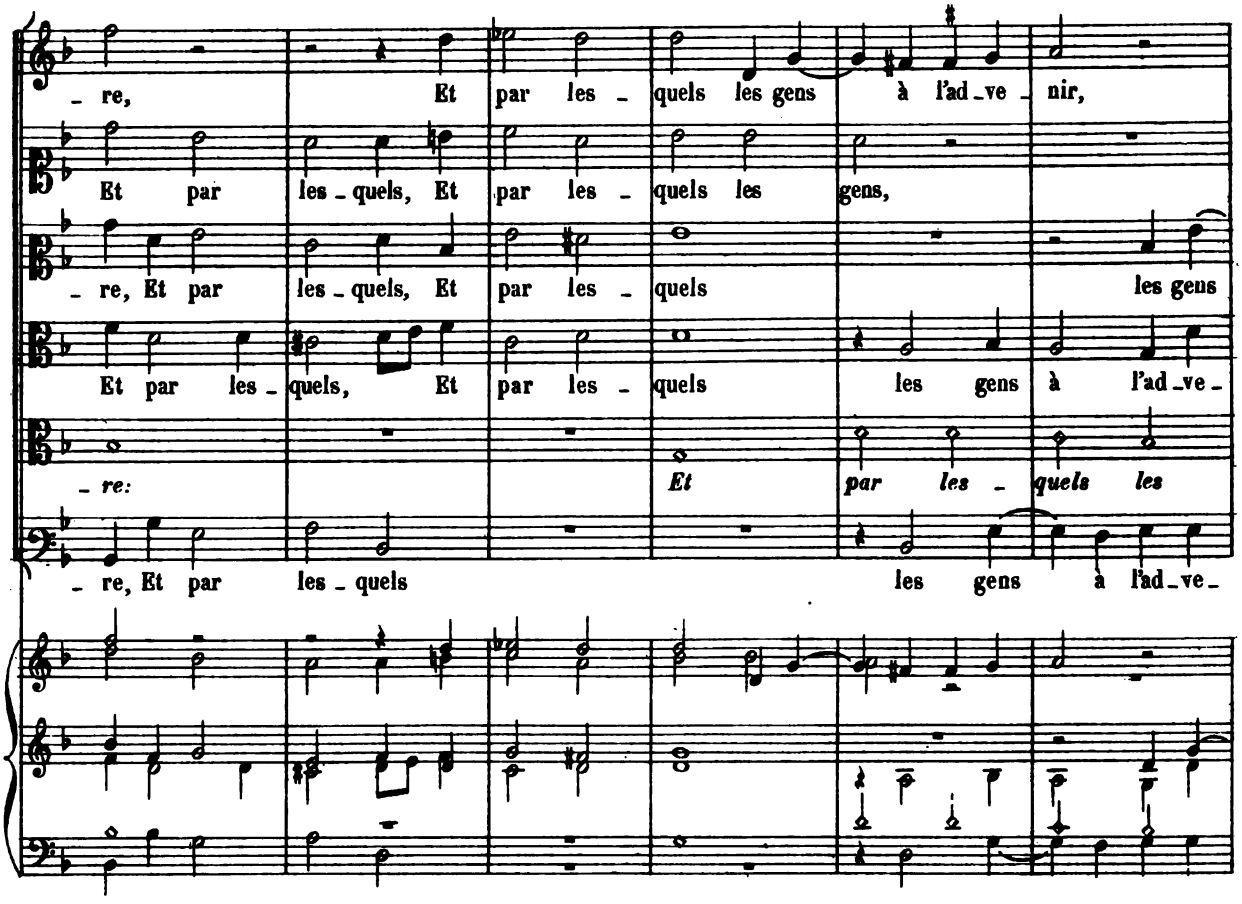


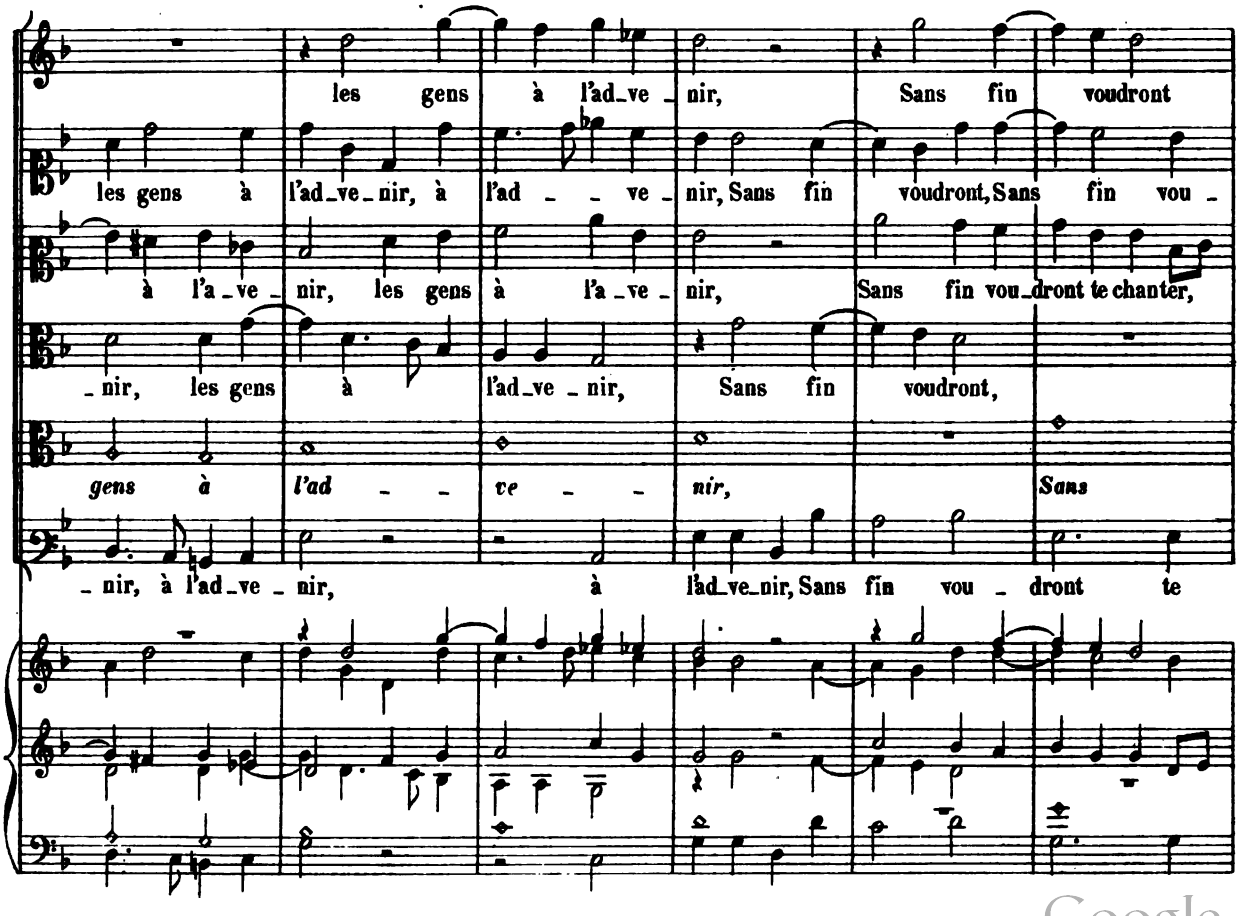
Digitized by Google



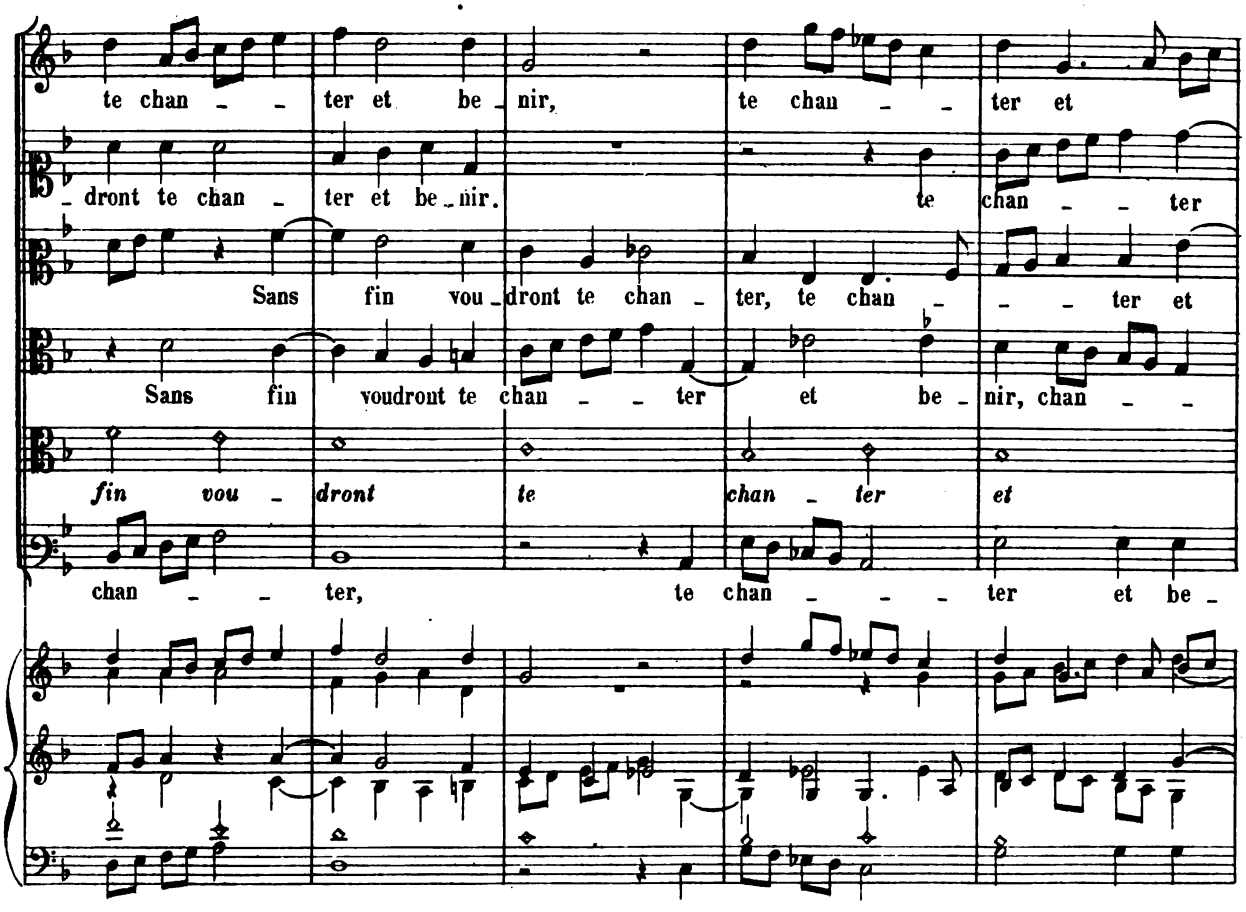


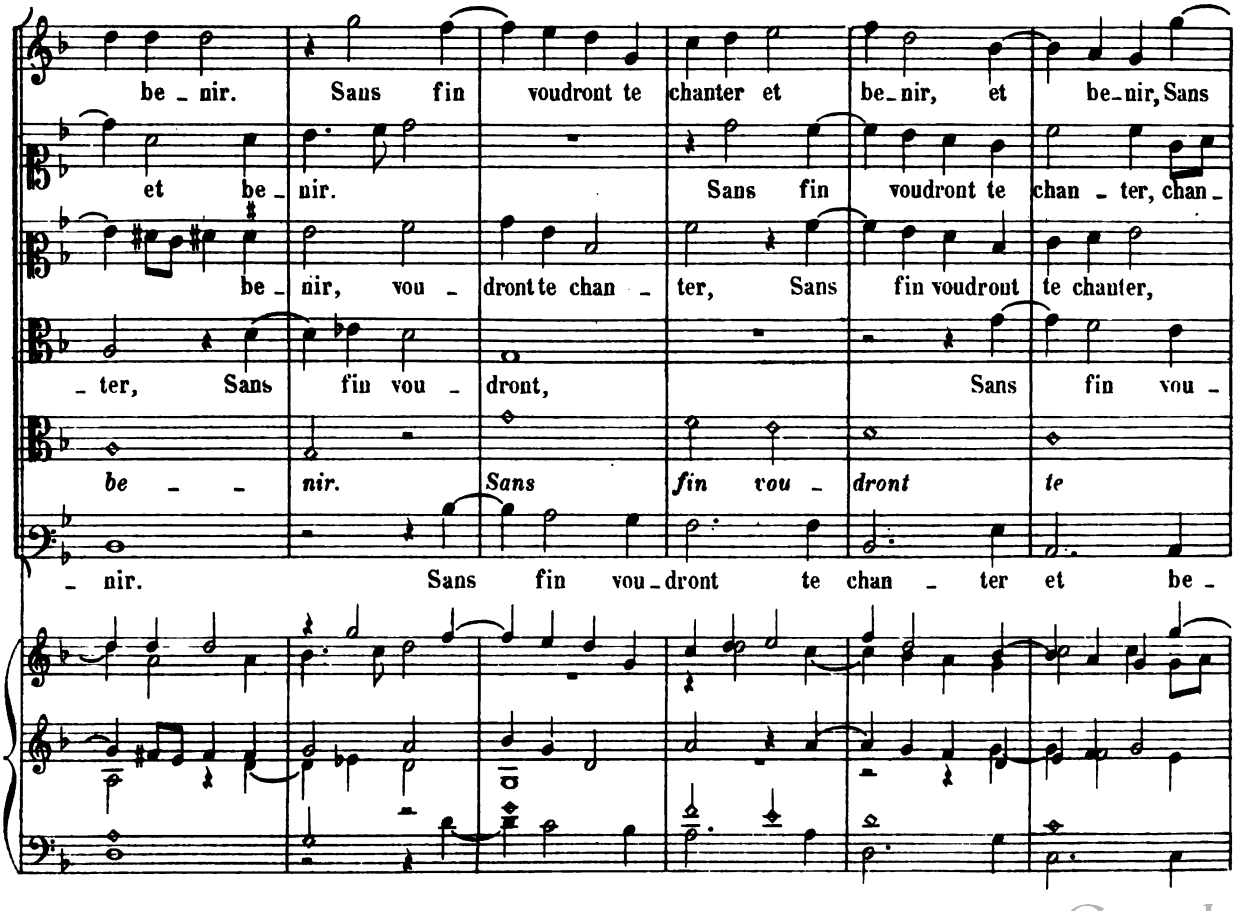
Digitized by Google





Digitized by Google





Digitized by Google

fin vou_dront te chan_ter, chan_ter et be_nir.

_ ter, vou_dront te chan_ter et be_nir.

Sans fin voudront te chan_ter et be_nir.

_dront te chan_ter et be_nir, chan_ter et be_nir.

chan_ter et be_nir.

_nir, te chan_ter, te chan_ter et be_nir.

Digitized by Google

Paris. Imp. A. Chaimbaud et Cie

Digitized by Google

Digitized by Google

Digitized by Google

Music 32

Mus 406 .8 (11)
Dodecacorde (1er fascicule)
Leeds Music Library
ALP9277
3 2044 040 600 728

This book should be returned to the Library on or before the last date stamped below.

A fine of five cents a day is incurred by retaining it beyond the specified time.

Please return promptly.

Department
Library

MAY - 7 '54 H

DEC 1 '54 H

MAY 23

Digitized by Google

Digitized by Google